ULY 1958

Ballet TODAY

Price 1/6

KENNETH SUDELL, JOHN GILPIN and ANITA LANDA of FESTIVAL BALLET in THE WITCH BOY

Ballet TODAY

Established 1946

A MONTHLY REVIEW DEVOTED TO DANCE THROUGHOUT THE WORLD

EDITOR AND PUBLISHER .. .. .. ESTELLE HERF

Our next issue is a combined one and will be published on 20th August, 1958.

In This Issue

No. 6 **VOL. II**

Cover portrait by Serge Lido

Backstage 3
Jeffrey Kovel 4
London Reviews 6
New Recordings 9
New Books 10
Anita Landa 11
News from the World:
Copenhagen, Cairo, Nice 15
Paris, Frankfurt, New York, Chicago, Amsterdam 19
The Month's Programmes 20
Dancer's Viewpoint 21
Young Dancers' Page 23

BACK STAGE

Photo opposite page:

A general view of the Royal Opera House during the playing of the National Anthem

This page:

The Queen and the Duke of Edinburgh meet members of the Royal Ballet backstage after the Gala

GALA AT THE OPERA HOUSE

WHENEVER you enter the great doors of the Royal Opera House in Covent Garden the scene is always set for a brilliant evening at either the opera or ballet. Great banks of flowers beautifully arranged cascade from the tremendous urns, glittering crystal chandeliers reflect the ornate decor of another age, and as you mount the grand staircase to the crush bar it is not difficult to re-live those days of long ago when elegant ladies and their escorts gathered in the foyer for what was not only an evening at the opera, but a grand social event.

On Tuesday the 10th June, the centenary celebration of the opening of the present Royal Opera House, the old theatre came into its own. "Evening dress and decorations" read the invitation, and the beautiful dresses and jewels of the elegant women present were only challenged by the medals and ribbons of their escorts.

"Good evening, Milady" said chief Commissionaire Victor Martin, always a fine figure but now more magnificent than ever in knee-breeches and a splendid powder blue cutaway coat, and you felt that he too could have been there for a hundred years, and it wouldn't make any difference to his dignified greeting even if Milady's tiara was really only paste.

Inside the theatre another transformation had been worked with tremendous thought and artistic flair. At intervals of about a yard, from auditorium to gallery, pale grey feathery plumes drooped from the lights, and in the middle of each rested fruit, vegetables and flowers, surmounted by a lyre. (*For the benefit of our readers who have not visited London, the Opera House is in Covent Garden, a fruit and vegetable market—hence the fruit and vegetable motif.*)

The Royal Box had been covered with a canopy in pale green and white, a splendid background for the masses of yellow roses lining the inside of the box itself. On the front was a motif in fruit, vegetables and flowers, flanked by various musical instruments, in the centre of which was a musical score.

As trumpeters on the stage heralded the arrival of Her Majesty The Queen, and H.R.H. The Duke of Edinburgh, the vast audience turned to face the Royal Box, and led by Sylvia Fisher the Australian prima donna, the opera chorus sang the National Anthem.

We waited for Her Majesty and Prince Philip to be seated and then unrolled our programmes, printed on 21-inch scrolls of nylon satin. (Afterwards I saw people who had been unable to buy seats trying to persuade others leaving the theatre to sell their programmes—one American lady retorted "no money in the world would buy this from *me*.")

After the overture, conducted by Rafael Kubelik, Joan Sutherland and John Lanigan sang the aria and a duet from *The Bohemian Girl*. Blanche Thebom and Jon Vickers followed with "On such a night as this" from *The Trojans*, and then came the turn of Maria Callas in a scene and aria "Qui la voce . . ." from *I Puritani*. She is a beautiful woman and none of the stormy temperament she is reputed to possess (and indulge) was apparent in her manner as she stood with great humility whilst the applause went on and on, and the curtain rose and fell eight times before they would let her go.

A scene from Act III of Peter Grimes gave a stirring finish to the first part of the programme.

As we returned after the interval I saw a cigarette, carelessly placed in one of the fixed ashtrays, fall out and lay smouldering on the carpet. As I stubbed it out I thought of the two disastrous fires which had previously destroyed the theatres standing on this site since 1732. The last of these occurred in 1856 at a Bal Masque on Wednesday, 5th March. Two years later, on the evening of May 15th, the present Royal Opera House was opened.

The next item on the programme was Frederick Ashton's ballet, *Birthday Offering* originally created for the Sadler's Wells Ballet silver jubilee in 1956. I heard someone in the audience say "you can always rely on Margot to rise to the occasion." In fact they were all delightful—Nadia Nerina, Rowena Jackson, Svetlana Beriosova, Anya Linden, Maryon Lane and Annette Page, and each made the most of their own solo. Margot Fonteyn received a tremendous ovation. The men were also splendid in their costumes so eminently suited to this occasion. Michael Somes looking very handsome and noble, flanked by Brian Shaw, Alexander Grant, Philip Chatfield, David Blair, Bryan Ashbridge and Desmond Doyle.

Another interval followed and then came Act II scene ii from *Aida*, with Amy Shuard, Irene Dallis, James Johnston, Jess Walters, Joseph Rouleau and David Kelly. Nadia Nerina and David Blair were the solo dancers.

And as Queen Elizabeth acknowledging the applause of the audience turned to leave the Royal Box a wonderful evening came to an end. Long sleek cars drew up at the entrance and carried away distinguished members of the audience, whilst the rest either waited outside to see Her Majesty depart or went out to the bus-less London streets carrying away the memory of an evening they will never forget.

A GALAXY OF GISELLES IN MUNICH

On 31st May, Beryl Grey, partnered by Heino Hallhuber, danced *Giselle* in Munich. Dame Margot Fonteyn and Michael Somes were to be entertained by Mr. Leslie Sayers, British Cultural Attaché to Munich and dance *Giselle* on June 12th. But owing to Dame Margot being indisposed, Annette Chappell danced the rôle instead. Festival Ballet opened at the Deutsches Theatre on June 24th with Alicia Markova—yes you've guessed it—in *Giselle*, and two more famous Giselles will be seen in Munich a little later when the Bolshoi season opens Thursday, July 17th and runs with eight

Continued on next page

Beryl Grey is welcomed to Munich by Alan Carter. *Photo: Studio Sabine Toepffer*

BACK STAGE—*Continued*

performances, to July 24th. Apart from *Giselle* the Russian Company will give three different programmes, which include excerpts from *Gajane*, *The Red Poppy* and *Schurale*, with *Divertimento* and *Walpurgisnacht*.

BERYL GREY

On the day we went to press last month the news came through that Beryl Grey is to join the Festival Ballet for its London season commencing July. With Alicia Markova, and now Beryl Grey, as guest artists, Anita Landa and John Gilpin in the new ballet *The Witch Boy*, and a formidable array of talent which includes Krassovska, Marilyn Burr, Oleg Briansky, this looks like being a memorable season for the Company and for those who are lucky enough to be in London from July to September. It would be as well to remember that the Company's Christmas season at Festival Hall was completely sold out—be advised and make your bookings early!

Beryl has finished her book—an account of her visit to Russia—and it will be published in October by Secker and Warburg.

PHILIP CHATFIELD

Angèle Albrecht (mentioned in our April issue as the most promising ballet student in Munich) saw Philip Chatfield after his performance recently in Stuttgart and asked for his autograph. He wrote on her programme "I will see you in four years' time for our partnership."

STUTTGART BALLET CLUB

Stuttgart balletomanes have set up a club of their own, the Noverre Society, with Fritz Höver, Dr. Benger, Martin Stühler in the chair. Among the founders were Nicolas Beriosoff and O. F. Regner.

NOTHING ODD

I never thought the day would come when I would hear someone closely associated with the production of ballet ask members of the press to stress the fact that new ballets in production were not *odd*. But this is exactly what Michael Frostick asked us to do when we attended a press conference on 12th June, called to put before us details of the 12 new ballets to be presented at the Edinburgh Festival this year.

"Such is the perversity of human nature," said Mr. Frostick, "that probably if we had said to the choreographers,'yes, please do us a ballet, but don't make it *odd*,' they might have produced something queer to say the least of it, but we gave them their heads and they have been extraordinarily 'good' about it."

Time alone will tell whether this is so, but one can only admire the tremendous enterprise which will make possible the production of 12 new ballets at this year's Edinburgh Festival, and it is very heartening to know that even *after* the Festival all this work will not be finished and done with. A Company has been formed and directly after the Festival finishes they will tour Europe with the new ballets commencing in Holland.

Peggy van Praagh will be responsible for the selection, training and direction of the dancers in the new Company.

BELINDA WRIGHT

Guest artist for Andrée Howard's new ballet for Edinburgh, *La Belle Dame Sans Merci*, is Belinda Wright.

COMING EVENTS

Beryl Grey will give a talk on her *Dancing Experiences Abroad* to London's Festival Ballet Club members and their guests on Tuesday, 8th July at the York Hall, Caxton Street, London, S.W.1. Admission members 3/6d, junior members 2/6d, guests 5/-. Light refreshments included. Application to The Secretary, London's Festival Ballet Club, 59, Sloane Street, London, S.W.1.

* * *

The first performance of *Agon*, with music by Stravinsky, choreography by Kenneth MacMillan and scenery and costumes by Nicholas Georgiadis, will be given by the Royal Ballet at the Opera House, Covent Garden, during their London season in August.

MEN IN BALLET

MY own first impression of Jeffrey Kovel was when, during the first few performances of *Vilia*, he danced the role of the champagne-carrying major domo. Usually new corps de ballet dancers, striving for classroom perfection on the stage, concentrate on technique to such a degree that they succeed in effacing their personality entirely. That Jeffrey Kovel did the exact opposite marked him down in my mind as a most unusual young man to be a recruit to British ballet.

Today, some five years later, although Jeffrey has become much more technique-minded, applying himself to his classes with a vigour that many more famous artists could do worse than emulate, he has retained in full that quality of stage presence that made his first appearance so remarkable.

Jeffrey Kovel is a dancer who belongs strictly to the mid-twentieth century. His views on his job and its potentialities he expresses in a forthright manner, utterly devoid of the ingratiating mock modesty that was a feature of the generation less certain that ballet held a permanent place in Britain's vocabulary of the arts. He was born in Newcastle, New South Wales, Australia. He was the only child and his parents thought that the local dancing class might help to make him a good mixer. His first teacher was Grace Norman and he studied with her from the age of eight, learning tap as well as ballet.

When he entered high school he temporarily suspended ballet classes, on the advice of his parents, who thought that a boy taking an interest in ballet might come in for ragging from his classmates. Nothing, therefore, was said about Jeffrey's hobby, until the time for the school concert came round, and he volunteered to perform a short pas de deux with one of the girl pupils. After the concert, far from being teased, Jeffrey found himself the centre of attraction, and encouraged by his much-impressed schoolmates, he rejoined the dancing class.

Between the ages of 11 and 15 he studied the R.A.D. method with Jessie Brownlee and Cecchetti with Shirley Warburton. This involved a regular 109 mile journey to Sydney and back. This routine proved to be incompatible with a 9-5 job in Newcastle, so on leaving school Jeffrey also left home. He went to Sydney and got a job as a copy boy on the Sydney Telegraph. The newspaper office round suited him ideally. He commenced work at the Telegraph at six at night, worked until two in the morning, then he went home to sleep for a few hours, in order to be up bright and early for the next day's ballet class. During these six months, his teacher was Leon Kelleway, then ballet master of the Australian National Ballet Company.

His next venture was a trip to Melbourne to join a company under the artistic direction of Joyce Graeme. He remained with this group for two years and toured New Zealand with them.

At eighteen he came to Britain to join the Sadler's Wells School. His first impression of ballet in Europe was not an imposing one. Like many Commonwealth students he came expecting impossibly high standards of technique and was disappointed "that every corps de ballet dancer was not better than the ballerinas back home." However he has nothing but respect for discipline as taught at the Royal Ballet School. "Discipline is the backbone of a dancer's career," he said,"and the Royal School is able to implant this ideal in a manner which is not matched anywhere else in the world."

JEFFREY KOVEL

One of the main faults in our system as Jeffrey sees it is that training in our maior companies is not flexible enough to include those artists who diverge in any way from the accepted norm. In his own case his lack of height closed a career with the Royal Ballet to him irrespective of his other qualifications. "Yet"—he pondered, "many of the greatest dancers of the past, Idzikovsky and Massine for example were far from tall men, yet there was never any lack of roles for them to portray." As regards life in the commercial companies, he feels this falls hard on the slow developing dancer. "Unfortunately the public pay to see names—and this means every time a new ballet is created it is necessary to present the same few artists in it. It is just uneconomic to try and produce the less obvious talent." It is typical of Jeffrey Kovel in that while in the middle of stressing the need for artistic integrity, he should take time off to understand the practical problems involved, for his is the kind of vocational devotion that draws its sustenance from a knowledge of facts as they are and not as he would like them to be.

His hobby—photography—he has managed to turn into a useful professional sideline and he looks to this skill as a line of defence against the time when he may not be able to go on dancing. However if he could not be a dancer he would like to do choreography, but he is adamant that mixing the two things is not right.

As regards choreography he feels that realism is an under-played element. "It is not that I want to clutter the stage with a lot of whimsy tricks" he explained, "but, for example surely in *Prince Igor* there should be a feeling of three-dimensional reality in the scenery, the huts, the mountains and the fire over which the warriors leap." This quality of reality is what Jeffrey most admires in the Russian Ballet, both in what he has learned from the Grigorieffs when they produced *Petrouchka* for Festival Ballet, and later when watching the Bolshoi.

He is also a campaigner for realism of mood. "I simply do not believe this myth that a great artist can compose her laundry list while dancing *Giselle*. To me it is essential to feel a rôle and from watching Krassovka preparing to dance a classic role I know that she feels the same way. For this reason I deplore the habit of talking or laughing in the wings. Ballet is poetry: the poetry of movement and who could seriously read poetry while thinking about what they were going to have for supper afterwards or a funny incident on the way to the theatre?

"Atmosphere is very important in the ballet and I think it is a pity when the audience applaud in the middle of such works as *Sylphides* and *Giselle*, where so often the ballerina plays a heart-rending scene, comes forward, takes a call and then resumes her former pose. This must make her task twice as difficult."

While on the subject of audience reaction Jeffrey Kovel remarked that he could not agree with those artists who said that the mood of the audience affects their own performance.

"To my way of thinking"—he said "applause should be like a bouquet, something which is given afterwards, as a token of appreciation for a job well done, but during a performance the dancer should be so engrossed in his own role that he is oblivious of the audience."

Jeffrey Kovel as Hilarion in Giselle. *Photo: Mike Davis*

Asked if he thought it was a good thing to encourage the public to learn about the ballet and to meet dancers socially, or if he felt that this sometimes spoiled the very illusion that dancers strove to create, Jeffrey Kovel said that he could only speak from first-hand knowledge of Festival Ballet Club. That did sterling work in bringing people to the theatre, particularly in the provinces. There was one important exception to this rule however, he did not think that the public should be allowed to watch classes.

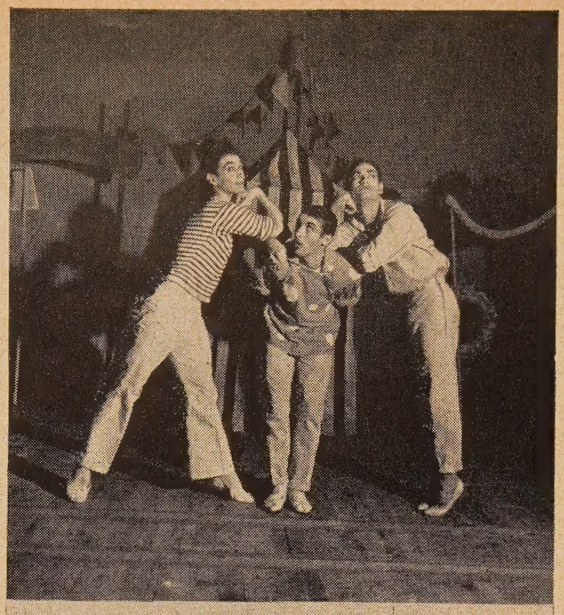
"You see the class is the dancer's workshop. It is during class he tries out new ways of doing familiar things and experiments with his own ability. However when a layman watches a class he sees perhaps a corps de ballet boy executing a double tour perfectly while the principal dancer attempting the same movement falls flat on his face. What the layman doesn't, and shouldn't realise, is that the principal dancer fell because he was attempting a *triple* tour. However no one likes looking small publicly . . . so in future, in the presence of witnesses in class, the principal dancer attempts only what he knows he does well, and the class becomes not a class but just another performance and valueless to the progress of the artists concerned."

Two rôles that Jeffrey Kovel has recently tackled are Doctor Coppelius and Petrouchka. He explained that when tackling a new rôle he prefers to work out his own idea of the character rather than reading data on other people's interpretation, since he believes that an individual assessment is important. "For example, at Covent Garden Helpmann's interpretation of Coppelius included a very funny fall, as if the old man had slipped on a banana skin and every subsequent performer has included this antic in his portrayal. This is I think quite wrong. However in my outlook on Coppelius I lean toward the Helpmann impression of an eccentric rather than a grotesque old man. I think the picture of Coppelius as a sinister madman is the only flaw in the Danish version of *Coppelia* which is otherwise the best in the world."

Jeffrey is essentially an artist with faith in the future. "Dancers are getting better every day" he said, "Not so long ago a double tour was a feat to be applauded, now it is a part of everyday routine. A good parallel of this is the four-minute mile in athletics, a field where standards have had to be adjusted to fit in with prowess once thought impossible. I believe that this is what we should do in dancing. Certain ballets such as *Schéhérazade* depended for their impact on taxing dancers to almost the limit of their capabilities. Today we can offer our public so much more in the matter of technique. The old ballets, particularly Fokine's works (my own favourite ballet is *Les Sylphides*), have so much to express in mood and idea, but they need choreographically revitalising in order to match up with what is being done today and what will be achieved in the near future."

SONIA ROBERTS

Srimati Sita
Photo: Laurence Josephs



Milko Sparemblek, Vassili Sulich and Ivan Dragadze in *Cache-Cache* *Photo: Lido*

Merle Park and Gary Burne
Photo: Barrington-Martin Stu

LONDON REVIEW

SRIMATI SITA

ONE of a small number of outstanding solo danseuses of the younger generation in India, Srimati Sita (a great-grand-niece of Rabindranath Tagore) made a vivid impression in two London recitals: at Conway Hall (8th May) and at Mahatma Gandhi (13th May). Both programmes were constructed with exceptional intelligence, achieving variety by showing a wide variety of items in all four of the main classical styles (Manipuri, Kathak, Bharata Natyam and Kathakali).

Outstanding among the Bharata Natyam items was the padam *Natanam Adinar*. A padam is a song-dance: the dancer interprets the words of a song, finding various metaphorical ways of translating the same verse into mime, and the actual dance-movements are kept relatively simple. There is another type of dramatic dancing in Bharata Natyam, the varnam—the pièce de résistance of a Bharata Natyam recital, combining very elaborate dancing with mime and lasting an hour or more. A varnam is not well suited to the type of recital given here by Srimati Sita, and she showed both intelligence and imagination in building up the padam *Natanam Adinar* into a miniature varnam, with a fine balance of mime and pure dancing.

The climax of both London recitals was a fabulous extract from a Kathakali dance-drama, *Putana-Moksham* (The Salvation of Putana). This item, lasting nearly half an hour, was the equivalent of a complete ballet: it was as if a ballerina combined together the roles of Odette, Odile, Giselle, and the Queen of the Wilis. For Putana is a demoness who, at the command of the wicked King Kansa, transforms herself into a beautiful woman in order that she may kill the baby Lord Krishna. Putana expresses in turn emotions of wonder, tenderness, fear and uttermost anguish, and changes under our eyes from a ravishingly attractive woman to a horrible demoness as the divine baby sucks her life away.

Such a role represents a terrifying challenge to the stamina and dramatic versatility of the dancer, and Srimati Sita met this challenge triumphantly, establishing herself as one of the finest Kathakali dancers ever to be seen in the West: in fact she showed many aspects of female Kathakali never before seen here. She brought out to the full the essential nobility and solidity of the style, making her movements properly broad and square, but at the same time she kept her dancing essentially feminine—never losing the charm and grace of Putana as a beautiful woman. What is even more unusual, she showed the full range of Kathakali eye-movements: this is a style in which every dance-movement and every gesture is pointed with a suitable eye-movement, and these have such variety that eye-exercises take up several hours of the daily training. In contrast to other Indian styles, Kathakali is essentially expressionist and explicit: every dramatic point is made very clearly, over and over again, and the whole beauty of the dancing lies in this supernatural clarity. It is greatly to Srimati Sita's credit that she has followed the instructions of her guru (teacher-choreographer) Karunukar Panikkar with humility and deep understanding, allowing none of the idiotic prudery which still tends to corrupt classical dancing in India to interfere with her presentation of the art of Kathakali in all its variety and splendour. Like all great exponents of this style, she can make herself as large as she wishes: though in fact she is a tiny person (by European standards) she looked tall and statuesque in the role of Putana.

No-one could master even one of the classical Indian styles—much less all four of them—without having a sense of rhythm more sensitive and meticulous than anything demanded in Western dancing. To an Indian guru, a step which breaks out of the tala (rhythmic phrase) is a crime compared to which murder is quite venial; and in her foot-rhythms Srimati Sita did justice to all her gurus.

MOSCOW ARTS THEATRE

To anyone who (like myself) does not speak Russian, enjoyment of the performances of the Moscow Arts Theatre comes chiefly from the international language of mime: fortunately the Muscovite mime is so superb that a visit to any of the Chekhov plays was an intensely rewarding experience. To these actors and actresses, the words they speak are only one part of a performance which continues the whole time the curtain is up. It is the same with small-part players as with the stars: every nuance of posture, head-inclination, gesture and walk is made into a clear expression of character and mood.

Out of a large number of wonderful moments, I remember Olga in *The Three Sisters* (Kira Ivanova) plucking at the buttons of her bodice, quite overwrought at the vicious temper shown by Natalya as she nags at the old servant: the whole contrast between the attitudes of Natalya and the sisters is summed up in mime at this point. Another wonderful interpretation owing a great deal to mime was the Solyony of Yuri Leonidov in this same play: this actor (judging from his photograph in the souvenir programme) has naturally a kind, sensitive face, but his Solyony face was hard and impenetrable, and his harsh, arrogant movements built up an unforgettable picture of a neurotic sadist who hates everyone, himself included. But from the point of view of mime the supreme performance was that of Alexei Gribov as the old servant Firce in *The Cherry Orchard*. This great actor made Firce into a symbol of a whole vanished world. As the play went on he gradually aged, becoming more and more cut off from the others. Sometimes he stood on the stage, just waiting: but his waiting spoke volumes. And at the end, as death approached, his speech became more and more incoherent, and his movements slowed down to an exquisite crawl that gave full value to Chekhov's poetic ending. As some critics pointed out, the Moscow Arts Theatre makes this play more robust and forward-looking than English productions which are sad and nostalgic; but no English production that I have ever seen has anything as subtle and poignant as the death of Firce in the Moscow Arts Theatre production.

A STAR IS BORN

On 5th June at Covent Garden, Merle Park, a twenty-year-old South African, danced her first major role—Swanilda in *Coppélia*. This role is a very trying one technically, but if she was nervous—as she almost certainly was—she showed no sign of it. She danced with ease, verve, and a very individual and attractive youthful spontaneity, as if the steps were a free, natural expression of her character. At the end of her first solo there was loud applause; this clearly gave her a

lift, and she danced with even greater freshness for the rest of the act —after which she had an ovation.

Some of this remarkable combination of charm, gaiety and assured technique had already been seen in a few solos, such as the Blue Bird and the pas de trois of *Lac*; but it is a big leap from such short items to the lead in a three-act ballet and Merle Park's complete assurance in making this leap argues that she includes intelligence among her other fine qualities. Very sensibly, she changed one step that presumably gave her trouble; and in fact, during the whole long ballet, I only noticed one step which showed technical inadequacy: in the quick *brisés* in Act I she failed to point the foot from which she jumped. But in the really wicked *adage* of Act III (in which Swanilda has to duck under her partner's arm while still remaining on point) she was completely at ease, and had clearly husbanded all the necessary strength from earlier acts to meet this challenge.

Musically she was a delight to watch. Once or twice she made a mistake—as when she ended a solo too soon, and was too inexperienced to cover up convincingly—but usually she phrased everything with easy and individual grace, seemingly reaching every accent without having to speed up or slow down at the last moment. And she gave good promise of future development in showing just as much talent for the classical Swanilda of Act III as for the soubrette Swanilda of Acts I and II.

I am happy to add that the lethargy which used to disgrace the corps de ballet in *Coppélia* (and which I commented on in the May *Ballet Today*) has now been largely reformed: Deirdre Dixon now dances even better, but she no longer stands out as the one person in the corps aware of what is going on.

ANYA LINDEN AS ODETTE-ODILE

Anya Linden gave her best performance yet as The Girl in *Solitaire* on 5th June. The role suits her very well, and she made it pleasantly elfin: a kind of well-dressed *gamine*. Her lack of musicality was hardly to be noticed, for this role is not fitted to the music in a meaningful way.

The exact reverse was true of her Odette-Odile in *Le Lac des Cygnes* two days later. Ivanov is one of the most musical choreographers who ever lived, and he was inspired by Tchaikovsky's wonderful score to create enchainments which fit the music so perfectly they seem like a crystallisation of it. Anya Linden began reasonably well in Act II. Though she has no gift for lyrical arm movement, and has a habit of bending her hands at the wrist in a way which is very unsuited to *Lac*, she did at least keep in time, and she showed unexpected dramatic ability in the mime scene, putting real urgency into her gestures. The agile grace of her hands as she made the gesture for "Princess" was particularly striking. But then she began to slide away from the music, until her phrasing departed so far from what Ivanov intended that the movements lost all their tenderness and pathos. When she performed the *sissone-sissone-développé*, for example, she gave equal weight to each step, so that the climax of the *développé* was lost—and there was none of that momentary hold in *arabesque* which is the supreme balletic expression of ecstasy. Technically, too, she showed that she was not ready for the part: she fell off point more than once, and she was unable to finish the 32 *fouettés* in Act III.

In justice to her, it must be said that she had no help from the conductor, Kenneth Alwyn, who showed little understanding of Tchaikovsky's score and Ivanov's choreography—not to mention the needs of dancers with differing physique and temperament.

BALLETS 1958 DES ETOILES DE PARIS, SADLER'S WELLS THEATRE

THERE is a lot to be said for the small company consisting only of soloists. Such a company has a low "get-out": that is to say, its minimum weekly expenditure—what it must take to cover salaries, fares, etc.—is much less than that of a company with a corps de ballet. This means that it can adopt a bold artistic policy, and offer a varied and original repertoire.

On the other hand such a company makes great demands on its soloists, each of whom is likely to be on stage for most of the evening. It also makes great demands on the choreographers, who can never rely on the easy impressiveness of massive spectacle. *Ballets* 1958, directed by Milorad Miskovitch and Irène Lidova, began life as *Ballets* 1956, and the mere fact that it has survived so long shows that it meets both these challenges with some success. At first glance there is something a little disconcerting about the make-up of the company, which is not so much cosmopolitan as duopolitan—the boys being mainly Yugoslav, the girls mainly French—but this gives an intriguing flavour to the best of the ballets. The fact is that ballet, like Chinese cuisine, thrives on contrasts.

Of the four ballets shown on the opening night at Sadler's Wells, *L'Echelle* is by far the most interesting. The ballet has a story by Milko Sparemblek which is apparently inspired by the Japanese film Rashomon: a murder is committed, and each of the three characters involved gives his or her account of what happened. (Choreographically, this means that after the ballet comes to an end we see two new versions of the last scene.) The *Rashomon* idea is a stimulating one, and has certainly inspired some fine dancing and unusual choreography: it has the defect, however, that the ballet trails to an inconclusive ending: the sort of final curtain that a balletic Chekhov could make convincing, but which is at present outside the scope of Dick Sanders.

Nevertheless this young Dutch dancer deserves real credit for creating a style which combines ideas from American modern dance (in particular from the Martha Graham style) with the classical technique in a personal way. Seeing the Graham style from across the Atlantic, he seems to find it less overpowering than his American opposite numbers, and he uses a true classical line to make effective contrasts with distorted expressionist movements. His greatest success is with the role of The Stranger, admirably performed by Milko Sparemblek with a silky ferocity which gives meaning to every detail. Yvonne Meyer (The Wife) is an artist of lesser stature, and shows technical weaknesses in neo-classical roles; but she acts well in *L'Echelle*, making convincing the sullen passion of the character.

The music (by Zdenko Turjac) shows a good feeling for the rhythms and phrasing of dancing, and at times is extremely dramatic. The scenery designed by François Ganeau—spare wooden palings against black drapes—is exactly right, forming as it does the perfect background for some stark and colourful lighting in the best modern dance tradition.

La Dryade is intriguing as showing the company's duopolitan nature in an off-beat way. The choreography, deliberately evoking the Romantic Ballet of the middle of the last century by bringing together fragments of *Giselle*, *La Sylphide*, etc., is described in the programme as "arranged by Janine Charrat" and is presumably a new version by this French choreographer of the original pastiche by the Russo-German choreographer Victor Gsovsky. Irene Skorik dances the Dryad with her usual coolness but with real feeling for period, whereas Milorad Miskovitch is very much the twentieth-century Parisian, using all the sudden head-movements, grimaces, and violent gestures which have become standard practise for young men appearing in Lifar ballets.

Promethée, with story by Pierre Rhallys and choreography by Maurice Bejart, is completely in the style of Lifar—a style in which expressiveness was always very limited, and which has now lost almost all its power to stimulate choreographers. It has the great flaw that nothing flows: essentially it consists of a number of neo-classical poses, linked together in a rather banal way; and the slightly distorted but essentially conventional steps are given a veneer of modernity by being performed with great violence, to music which is noisy and percussive, and associated with a variety of gimmicks. (In *Promethée* these are quite typical: for example, we see three faceless characters joined together by a network of plastic ribbons in which Prometheus becomes entangled.) The theme is one of the noblest ever conceived by man, but the treatment makes nonsense of it. Milorad Miskovitch is, of course, completely at home in this style, and does what can be done with the role of Prometheus.

The fourth ballet in the opening programme was *Le Rideau Rouge*, a neo-classical abstract ballet choreographed by the American John Taras (a disciple of Balanchine) in the familiar Balanchine style. In fact the first programme was distinguished by its variety: each of the four ballets was by a different choreographer and in a different style.

In this respect the second programme was less satisfactory, for two of its ballets were by the same choreographer—Ronnie Aul—and one of the Aul ballets, *Le Poète Assassiné*, is so static that it makes one wonder if the choreographer is a dancer. On the other hand this ballet has scenery of remarkable interest, designed by Bernard Daydé with fine understanding of the way in which the shape of a stage can be built up with lighting. The setting is rather like an elaborate piece of modern sculpture, with a platform centre-stage apparently suspended from white ropes, two round shapes which hang in mid-air and change colour at one point, spiky cut-outs at the sides, and a strange kind of sail rising to the flies from behind the platform. It is astonishing how these shapes grip the imagination as they change under the play of stage lighting: it is only at one point, when the lighting is so bright that they can be clearly seen, that they lose their magic. The costumes, unfortunately, belong to a different world: bulky sheets of transparent plastic drape very badly, and when the dancers huddle under the platform their costumes give a regrettable suggestion of a bus-queue in the rain.

L'Ecuyère is the best of the Lifar ballets composed by him for a small group of stars after leaving the Opera for the first time in 1948. It is a circus ballet rather in the style of Roland Petit's ballet *Les Forains*, and is very untypical of Lifar in containing enchainements which flow with the music. Milorad Miskovitch is the ideal Lifar hero: tall, with a fine figure, strikingly good-looking, and putting a sullen narcissistic violence into every movement. But Irene Skorik, as the Circus-Rider, is disappointingly colourless by comparison with Yvette Chauviré: the part demands a bravura which is outside her scope. In fact the company suffers from the absence of a female star of the quality of Chauviré or Jeanmaire; though Yvonne Meyer shows an agreeable sparkle in the high-jinks of the seaside ballet *Cache-Cache*, she is clearly more at home in strong dramatic roles.

Continued on next page

ROYAL FESTIVAL HALL

General Manager: T. E. Bean, C.B.E.

15 JULY to 13 SEPTEMBER

Evenings at 8 p.m.
Matinees (Weds., Sats., & August Bank Holiday) at 2.30 p.m.

The London County Council

presents

Summer Season of

LONDON'S FESTIVAL BALLET

Director **JULIAN BRAUNSWEG**

Artistic Director **ANTON DOLIN**

ALICIA MARKOVA

Guest Prima Ballerina: July 15, 19 (Mat.), 22, 26 (Mat.)

BERYL GREY

Guest Prima Ballerina: July 30, Aug. 1, 2, 5, 6 (Mat.), 8, 9 (Mat.), 11

NATALIE KRASSOVSKA
ANITA LANDA
MARILYN BURR
JEANNETTE MINTY
ANTON DOLIN
JOHN GILPIN
OLEG BRIANSKY

LOUIS GODFREY · KEITH BECKETT · MICHAEL HOGAN · ANDRE PROKOVSKY · JEAN-PIERRE ALBAN

and

THE SOLOISTS AND CORPS DE BALLET

Stage Director: BENN TOFF
Musical Director: GEOFFREY CORBETT
Ballet Mistress: EILEEN BAKER

LONDON PHILHARMONIC ORCHESTRA

Conductors: Geoffrey Corbett and Aubrey Bowman

Tuesday, July 15, at 8 p.m.
GRAND LONDON PREMIERE
of
THE WITCH BOY
Les Sylphides (with Markova)
Bolero 1830 (Markova)
Graduation Ball
Tickets: 25/–, 21/–, 15/–, 10/–.
(For further details of programmes see diary in this issue.)

Tickets (except 15 July)—15/- 12/6 10/- 7/6 5/-

From Box Office (WATerloo 3191) and Agents.

LONDON REVIEWS—*Continued from previous page*

The most striking thing about the repertoire is that *all* the ballets have specially composed music. This gives poor results in some cases—for French composers of good serious music are hard to find, whereas French composers of light-hearted music (such as Kosma) are more accessible—but the principle is sound. Here is an example from which English companies might well profit—particularly in view of the renaissance in English music which has been going on for some decades. It is also clear that one of the great advantages of a company without a corps de ballet is that it can afford to spend money on music and decor: such companies do not in any way replace the normal ballet companies, but supplement their work in a valuable way.

SUNDAY BALLET CLUB

The second programme by this organisation on 8th June, included four ballets arranged and composed by artists associated with the Royal Ballet, and one by artists associated with the Ballet Rambert. The difference in outlook between the two was both astonishing and revealing. To the former, a ballet is a collection of steps, with or without some vague suggestion of theme; to the latter, a ballet is a work in which every detail must play its part in contributing towards the development of a theme.

The four ballets arising out of the Royal Ballet mystique showed an almost terrifying absence of any feeling for ballet tradition. This tradition was frittered away to a large extent during the last years of the Diaghilev Ballet, when sophisticated irrelevance became the basis for nearly all the new productions—what Hollywood was later to call gimmickery; and this style of composition—really a watered-down version of the crazy nonsense of Dada, belonging to the period during and immediately following the first World War—has long ago lost all its capacity to stimulate artists.

The Royal Ballet possesses a number of works of genius in its repertoire—e.g. *Le Lac des Cygnes*, *Les Sylphides*, *The Firebird*, *Petrushka*—and also some fine English ballets. In fact the tradition is there, for young choreographers to absorb. But the mystique of the Royal Ballet, as created by the new ballets of recent years, is so contrary to this tradition that it seems to isolate the young people from it. More's the pity, for every now and then an odd enchainment in the four ballets shown at Wyndham's Theatre suggests real talent.

What is completely typical of this faded, second-hand Dadaism is the lack of sensitivity to the music. Robert de Warren, for example, based his ballet *Concerti* on Liszt's first piano concerto—music full of fire and drama. But the movements he set to it were the most conventional and tepid sort of neo-classicism—the exact opposite of all that Liszt strove to express. Gary Burne based his ballet *Quatre en Rouge* on some of the most violently satirical music ever written—that composed by Shostakovich for the ballet *The Golden Age*—but he responded to this violence with the most timid sort of flippant arm movements, a very long way "after" Ashton's choreography for *Façade*; and he used very loud orchestral music, clearly designed for group movements, as a basis for solos and pas de deux. In *Black and White* Meriel Evans made a determined effort to find an equivalent for the sophisticated fooling of the Lennox Berkeley music, distorting the classical steps with a fair amount of ingenuity; but the result was fussy and cerebral—laboured rather than witty.

Norman Dixon's ballet belongs to a completely different world. He took an interesting theme, and set out with all his power to put it over, using a relatively abstract manner with a minimum of mime. His treatment showed severe defects of construction, largely because he was unable to assimilate the powerful influence of Tudor. So far as one could tell the theme represented a combination of elements taken from two Tudor ballets, *Pillar of Fire* and *Undertow*. As in *Pillar of Fire*, the central figure comes to maturity through finding love; and, as in *Undertow*, a young man kills the woman with whom he has been making love. But the murder is not prepared for in any way, and so is quite baffiing: if Norman Dixon meant to suggest that the young man kills his beloved in order to keep their love at its climax of perfection, he did not make this clear; and the programme gave no hint of the theme—a very serious omission.

Another fault was a slackening in tension in the second half of the ballet, when it should have been building up to a climax: this was clearly due to the fact that the music (by Ernest Bloch) did not entirely suit Norman Dixon's theme.

Notwithstanding the defects of construction, the ballet showed great promise, and won a well-deserved ovation. It was obvious that though Norman Dixon suffered from lack of familiarity with the ballets Tudor produced in America for Ballet Theatre, he was deeply familiar with the Tudor ballets in the Rambert repertoire, and used their styles with skill. The real test will come when he tackles a theme all his own, and has to create a new style to express it with.

He danced the central male role with intelligence and feeling; he should keep working on this ballet (as Tudor did on all his great ballets) to put more and more depth into the central role. Ann Horn showed a great deal of assurance in the leading female role.

FERNAU HALL

New Recordings

Reviewed by BEDFORD CROWLE

FIREBIRD

Carlo Mario Giulini would certainly seem to be one of the very front rank conductors of the future. There are few, if any, *Firebird* suites that can stand up to his on Columbia 33CX1518, while Bizet's *Jeux d'Enfants* and Ravel's *Ma Mère l'Oye* are without peer. It is the thought that has gone into these performances, the delicate phrasing, the clarity of the texture and careful balance, together with a first class recording, that makes this an exceptional disc, which no one can afford to be without. The Ravel is, of course, Cranko's ballet *Beauty and the Beast.*

LA BOITE A JOUJOUX

When Debussy composed the music for this ballet of toys, he was most insistent that it should be performed by children. This was never realized—in fact Caplet had to complete and orchestrate it after his death for the Ballets Suédois. Ansermet's conducting is outstanding for its sensitivity, which is shown to advantage on Decca LXT5351, the coupling being a much earlier work of Debussy's, *Printemps*, and almost Wagnerian in approach. A fine record.

CARACOLE

Balanchine later re-titled his ballet *Divertimento No.* 15 after Mozart's work which forms its setting. Though it is really chamber music, which the Vienna Octet recorded so well for Decca, I find nothing to quarrel with when it is played with such taste and affection as it is by the strings of the Philharmonia under Karajan, Columbia 33CX1511. The *Haffner Symphony* on the reverse side equals any of its competitors except Beecham's. A most enjoyable record.

NOCTURNE

There are many recordings of Mozart's *Eine Kleine Nachtmusik*, which Gsovsky set to his ballet, *Nocturne*, but this one, Oiseau-Lyre OL50162 with the *Serenade K*525 and two *Epistle Sonatas K*244, and *K*274, has a special place. Thurston Dart has restored what is believed to be the missing Minuet and Trio and his fiddlers use the Corelli bow which was the type current in the eighteenth century. The result has a charm of its own which is quite a revelation.

HUNGARIAN DANCES

Vanguard PVL 7049 is the only available issue of all the twenty-one Hungarian Dances by Brahms. Several are well known but you will find that even the less popular have their own appeal. Particularly as with great effect Mario Rossi whips his orchestra, the Vienna State Opera, into the exciting gypsy rhythms. I can safely recommend his performance and the recording. Brahms orchestrated only the first three of these dances, which were originally for the piano.

MOONLIGHT SONATA

Walter Gieseking has given us four more Beethoven sonatas, Nos. 9, 10, 13 and 14, generally known as the "Moonlight," to which Massine set his choreography for Ballet Theatre, Columbia 33CX1519. His rendering is typical, clear and cool with a clean round tone—of course it is charged with emotion but not so high powered as most people prefer. A disc well worth consideration if you like your Beethoven this way.

VALSES NOBLES ET SENTIMENTALES

Ravel, Ashton and Sophie Fedorovitch were a combination that was bound to be a success—and still is, remaining many years in the Wells' repertoire. This work of Ravel's with his *Sonatine* and three pieces of Debussy's, including the less often heard *Pour le piano*, comprise Friedrich Gulda's beautifully played disc, Decca LXT5415. He has a very sympathetic understanding of these two composers, which this excellent record proves.

RONDO CAPRICCIOSO

Taking the same name for her ballet Nijinska choreographed Saint-Saëns' virtuoso piece, which more recently Lifar used to show off that great dancer, Chauviré, on television, partnered by van Dijk. Yehudi Menuhin's performance is very fine and he seems to be in top form in both the other works on HMV. ALP1571, Saint-Saëns' *Havanaise* and Lalo's celebrated *Symphonie Espagnole*. However it just missed being *the* performance as Goosens' conducting is not quite on the same level.

BARTLEMAS FAIR

This small disc, HMV. 7EP7054, of Holst's *St. Paul's Suite* is a pleasant memento of Walter Gore's ballet. It is admirably played by the Philharmonia with Menges conducting and is rounded off most aptly by a reproduction on the sleeve of a drawing made of Holst while he was conducting the school orchestra. Congratulations !

DECCA PRESENTS

forty five

POPULAR CLASSICAL

EP

Forty Fives

Visit your record dealer and see Decca's wonderful selection of forty five classical EP forty-fives

The list includes the following EPs of ballet music. All are tremendous value at only 15/3½ each

LA BOUTIQUE FANTASQUE *(ROSSINI/RESPIGHI)*
Introduction and Tarantella
(preceded by : L'apprenti sorcier)
ISRAEL PHIL. ORCH./SOLTI
CEP 547

La Gioconda: DANCE OF THE HOURS
(PONCHIELLI)
(2nd side : I vespri siciliani overture)
LONDON SYMPH. ORCH./GAMBA
CEP 508

COPPELIA *(DELIBES)*
Excerpts from Act 1
SUISSE ROMANDE ORCH./ANSERMET
CEP 537

NUTCRACKER *(TCHAIKOVSKY)*—**Excerpts**
PARIS CONSERVATOIRE ORCH./
FISTOULARI
CEP 545

PRINCE IGOR: **POLOVTSIAN DANCES** *(BORODIN)*
BELGRADE OPERA CHOR. & ORCH./DANON
CEP 551

SYLVIA *(DELIBES)*—**Excerpts**
PARIS CONSERVATOIRE ORCH./DESORMIERE
CEP 538

WILLIAM TELL: Ballet Music from Act 1
(ROSSINI)
SCHWANDA THE BAGPIPER: Polka and Fugue
(WEINBERGER)
LONDON PHIL. ORCH./MARTINON
CEP 532

DECCA RECORDS

THE DECCA RECORD COMPANY LTD DECCA HOUSE ALBERT EMBANKMENT LONDON S E 11

ANTONIO

and Spanish Dancing by ELSA BRUNELLESCHI

The first full-length critical study of the great Spanish dancer. Among the many magnificent illustrations are a number of rare photographs of his early career, and a comprehensive selection of photographs of him in his most famous dances. *July 31st. 18s. net*

LONDON'S FESTIVAL BALLET

A new history of the company since its formation, lavishly illustrated with over 50 photographs. In the *Dancers of Today* series. *7s. 6d. net*

ADAM & CHARLES BLACK

New Books

Dressing for the Ballet. By Joan Lawson and Peter Revitt. (A. & C. Black, 16s.).

It is strange how often one finds that the trim and neatly-dressed student is also the trim and neat performer, and that sloppy, untidy clothes often go with sloppy, untidy execution. Who can give an inspired performance in badly fitting shoes, wrinkled tights, and a tired-looking costume that bulges in the wrong places? I know one famous ballerina whose mother made all her tunics and dresses and, beautifully finished and fitted and designed with imagination, she says they greatly helped her morale at the beginning of her career.

There are few who have the advantage of help such as that, and I am sure both professional and student dancers who have to make their own costumes will find this book invaluable, as well as their teachers who have to give them advice. For it includes the most practical and detailed instruction on how to make the costumes of the Classical and Romantic ballet, as well as demi-caractère and National dress together with head-dresses and decorations.

The drawings are exceedingly clear and inspiring and, with the aid of a measuring chart and squared paper, it is made a more or less simple matter to draw the outline of each garment. From this is cut the paper pattern of costumes which are in constant use and may serve as bases on which to build more elaborate designs. There are knitting patterns for tights and cross-over, instructions on how to prepare and maintain the ballet shoe, and for full measure, advice on materials and colours suitable for stage use and lighting.

I only wish there was a chapter for the benefit of the front of the house. Of all theatre audiences, those at the ballet must be the most badly dressed!

Modern Dance in Education. By Joan Russell. (Macdonald & Evans, 11s. 6d.).

Modern Dance, or Free Dance as it is often called, is the natural outcome of the innate urge, especially marked in children, to perform dance-like movements as a form of emotional outlet and exercise. This book embodies the wide experience in this field of the author who is a lecturer in Dance at the City of Worcester Training College. It is intended as a help to those beginning to teach Free Dance in schools, whether students or practising students. Like the book by Jane Winearls on the Joos-Leeder system reviewed in our May issue, this one is evolved primarily from the teachings of Rudolf Laban, in this case via Lisa Ullmann.

When Helen Bochanikova, the director of the Bolshoi Ballet School, was on a recent visit to this country, while she praised our ballet, she also deplored the fact that we did not give enough attention to our folk dance heritage. Folk dance played a very important part in Merry England, in court circles and among the people, but with the advent of Puritanism came the movement to control and suppress it and, as a result, we become self-conscious and often inhibited in our attitude to movement. Though we have always warmly welcomed the foreign artist or company, native talent received scant encouragement and it is only comparatively recently with the evolution of the Royal Ballet, that we have proved to ourselves and to the world that the English make fine dancers.

But performance in the highly stylised and technical Classical Ballet is for the few rather than the many, and Folk Dance has its limitations. The technique of Modern Dance may be acquired by anyone with a little patience and enthusiasm and is a creative and beneficial form of self-expression that is both educational, recreational and remedial. The desire of young people for some kind of expression in dances of a communal nature may be seen in the enormous popularity of Rock 'n' Roll. Perhaps if this desire was canalised into more rewarding channels there would be fewer teddy boys and girls. Nothing but good can come of the classes in Modern Dance that are being formed all over the country, and this stimulating little book must be of interest to anyone wishing to know more about the practice of the art of movement.

Dancers of To-day No. 4: London's Festival Ballet. By Cyril Swinson. (A. & C. Black, 7s. 6d.)

Admirers of Festival Ballet increase with every season, but I think few realise the astonishing record of a company that is essentially self-supporting. Since its formation only ten years ago nearly forty ballets have been presented—a number which compares favourably with any major ballet company in the world. These have consisted of the great classical and romantic ballets, which form the solid basis of the repertoire, and many new and revived works by famous choreographers and others, such as Michael Charnley, have had their first chance with Festival Ballet. The Company is strong in executants, and many of its soloists and principals have graduated from the ranks of its corps de ballet, while there are few internationally famous stars who have not appeared with it as guest artists. All this is a very creditable achievement in a company without state-aid and which, in spite of the great strain of constant touring, goes steadily from strength to strength, greatly increasing the prestige of British ballet throughout Europe and beyond.

This month will see the return of Festival Ballet to its London home at the Royal Festival Hall for its summer season, so this revised and well-illustrated record of the company, its dancers and its ballets is very opportune.

How a Ballet Is Produced. By Joan Selby-Lowndes. (Routledge & Kegan Paul, 10s. 6d.)

Some people have no desire to see "how the wheels go round". To know how the dancer acquires her seemingly effortless skill, or how the whole glittering fantasy of a ballet comes to be mounted amid the shabby wood and canvas, the ropes and pulleys of the dusty stage adds little to their pleasure. Some, indeed, even affirm that it destroys the spell to know anything beyond the colourful picture framed in the proscenium arch. I am not one of these, and I am sure that most ballet-goers will find their enjoyment increased by some knowledge of the creative side of the art. Certainly, this book must be enjoyed by all young people with enquiring minds, for it will answer most of their questions on how a ballet is made as the author describes from start to finish the staging of *The Sleeping Princess* by a small imaginary ballet company.

PIGEON CROWLE

The Concise Encyclopaedia of Music and Musicians. (Hutchinson 50s.)

As the late Professor Joad might have said, "It all depends on what you mean by encyclopaedia". This lavishly produced book contains 516 well-printed pages; many black and white photographs; a few well-produced colour prints; and a strange collection of contributors under the editorship of the well-known music critic and expert on French composers, Martin Cooper. The book is heavy to hold and weighs 3 lb. 5 ozs.

For anyone wanting to read right through the book it is a fair night's bedtime relaxation. A number of pages on the history of music can be commended.

But there is, alas, much that disappoints. For there is no top-of-the-page letter index—you know the sort: "CAT—CAZ". This does help when looking for an item.

Ballet people will be incensed at the omission of any mention on ballet. Lines are lavished on foreign composers but where is Britain's Iain Hamilton who is, after all, in Grove's Dictionary of Music and Musicians?

I am afraid I consider the work far too vague to be of any value as a reference book. Notes on a composer presume too much prior knowledge; yet the matter put down often lacks academic interest.

MONTAGUE CALMAN

A studio portrait by Hamilton Walter

CAREERS IN PICTURES No. 17

ANITA LANDA

ONE of the most colourful personalities among the younger dancers of London's Festival Ballet is Anita Landa. In her are united the Anglo-Saxon and Latin elements which seem so often to produce outstanding ballet talent. Born in Spain—her father is an English engineer attached to a big Spanish public undertaking—she migrated to England with her Spanish mother during the early part of the War, and, as a child, took up Greek dancing, in which she made good headway.

This was scarcely, however, the perfect training for her future career, and it was not until she had passed her 18th birthday that she joined the Cone-Ripman School to take up serious training in classical ballet. Her late start prevented her qualifying as a purely classical dancer; but she excels in demi-caractère work.

Her favourite ballet is *Petrouchka,* in which she takes the Doll, which is also her favourite part; but the part of the Polovtsian Girl in *Prince Igor* also strongly appeals to her because of its temperamental demands, and, in quite a different vein, so does the principal female role in *Symphony for Fun,* which she created.

Her versatility comes out strongly in parts as different as the Spanish Dancer in *Nutcracker,* which fits her like a glove (as, indeed, does the mechanical doll in the first act, which is another role usually allotted to her), in Teresina (*Napoli*) Chou-Chou (the *Merry Widow*) the Principal Schoolgirl in *Graduation Ball,* the adorable Dormouse in *Alice in Wonderland,* and now of course as the tragic Barbara Allan in *The Witch Boy.*

In the course of her varied experience she has danced with many partners, all of whom she has found most helpful and co-operative. Perhaps her favourite is John Gilpin; but she is immensely proud of the fact that her first important role was that of the Fiancée in the revival of *Beau Danube* at the Stoll, when she had the great Massine himself as her partner. That was an event to remember !

In private life she is married to another of her partners—Michael Hogan—and that partnership, too, is highly successful !

Of all the countries she has visited with the Festival Ballet (they include France, Holland, Germany, Denmark, Switzerland and Spain) she likes Spain best—after England. "Spanish audiences are so warm and cordial," she says, "or perhaps they seem that way to me, because I understand them." Although she has lived in England for the greater part of her young life, she still regards Spain as her real home, and indeed it is the only permanent home she has. The family moved back to Spain when the war ended, and there the young couple set up housekeeping when she and Michael married. It is a delightful little home in the true Spanish style, with a courtyard, painted shutters to the windows, tiled floors, colourful embroideries (Anita learnt to sew beautifully in her Convent school) and lots of growing plants. In her spare time at home she likes to dabble in real Spanish cookery, with lots of chillies, oil and nuts ! As the company is almost constantly on tour, there has never been a chance to make a permanent home in England, though, when time permits, the young Hogans like to spend week-ends with "Michel's" father on the Hogan stud-farm in Leicestershire.

Both Anita and Michael adore horses. In Spain, Anita's chief sports are driving and swimming.

Asked about her greatest ambition, she replied: "I always wanted to dance; but as I became a ballet dancer rather late, the thrill of it has not yet worn off, and my greatest ambition is to become a better and better dancer."

Photo right:

Louis Godfrey, Anita Landa and Anton Dolin in *Petrouchka*

. . . RÔLES DANCED . . .

Ballerina in	*Petrouchka*
Polovtsian Girl in	*Prince Igor*
Fiancée and Street Dancer in	*Beau Danube*
The Girl in	*Spectre de la Rose*
Teresina in	*Napoli*
Principal schoolgirl in	*Graduation Ball*
Taglioni, Grisi and Grahn in	*Pas de Quatre*
Girl friend in	*Coppelia*
Mechanical Doll and Spanish dance in	*Nutcracker*
1st, 2nd, 3rd, movements Symphonic Impression in	*Concerto Grosso*
Dormouse in	*Alice in Wonderland*
The lead in	*Symphony for Fun*
The lead in	*Homage to a Princess*
Chou-Chou in	*The Merry Widow*
The lead in	*Fiesta*
The Waltz in	*Les Sylphides*
The Pas de Trois in	*Swan Lake*
The White Girl in	*Etudes*
The leading Wili in	*Giselle*
Barbara Allan in	*The Witch Boy*

* * * *

Photos:
From left to right:

Anita Landa with Louis Godfrey in *Fiesta.* *Photo: Paul Wilson*

Anita entertains orphan children after a performance of *Alice in Wonderland,* in which she played the Dormouse.

In *Coppelia.* *Photo: Hamilton Walter*

In *Graduation Ball.* *Photo: Mike Davis*

Text by ELISABETHE CORATHIEL

Symphony in C
Flemming Flindt holds a mirror for Margrethe Schanne
Photo: Von Haven Presse

Moonreindeer
Henning Kronstam and Mona Vangsaa
Photo: Mydtskov

THE ROYAL DANISH BALLET

Ballet and Musical Festival May 17th-31st, 1958

Jerome Robbins' *Fanfare* by Royal Danish dancers *Photo: Von Haven Presse*

News from the World

IN Denmark the arts are greatly encouraged by the active patronage they receive from King Frederick, a keen amateur musician and conductor, and Queen Ingrid who were present in their beautiful royal theatre in Copenhagen for the opening night of the annual ballet and music festival. It is planned to show visitors a cross-section of the previous season within a fortnight, but this year the committee took the exceptional step of withholding six new short ballets—two by the ballet master, Frank Schaufuss—since these had not been well received either by the dancers themselves, or by the press. Instead we saw an important group of major productions such as Ashton's *Romeo and Juliet*, Balanchine's superb ballet *Night Shadow*, Robbins's *Fanfare*, and of course Bournonville ballets ranging from *La Sylphide* and the last act of *Napoli* to short extracts.

One important new ballet was presented, however, and greatly admired by most visitors. *Moonreindeer* by the Swedish choreographer Birgit Cullberg—well known for her *Miss Julie*—is based on a legend from Swedish Lapland telling how a young girl is assisted by a witch doctor (apparently these do not only preside near African cauldrons) in winning back her lover. The price she pays is to lure for him victims with which to pay his debts to tne underworld. At night tnis Lorelei of the north is transformed into a white reindeer, glittering in the moonlight, whom young Lapps follow to a precipice and death. Finally they become suspicious and kill the beautiful reindeer forcing its human soul back to earth.

A leading Danish composer, Knudage Riisager, who wrote the very effective northern music for *Qarrtsiluni*—seen in London—about the reappearance of spring in arctic regions, has now composed anotner exciting score this time incorporatng a few Lapp rhythms, but no direct folk music of which they possess but little. Birgit Cullberg visited Swedish Lapland when preparing the ballet (staying in a home vacated by a Lapp who had left to marry a Cambridge Ph.D.!) and captured excellently the spirit of the arid north as I once encountered it in Finnish Lapland.

The décor by the Norwegian designer Per Falk was extremely impressive in its cold simplicity: streaks of light became alternately the torn pines of Lapland or the lurid, fascinating northern lights. Henning Kronstam their leading dancer who improves annually, and this year added contentment to his rather limited expressions, danced as Nilas with Mona Vangsaa as the reindeer girl.

Tne Bournonville ballets I attended included *La Ventana*, the pas de deux from *Floral Fête*, danced also with great élan and joie de vivre, and the last act of *Napoli* which is a bit too extrovert, for my taste, when given alone. Its Danish slow-clap could at least be trimmed before it becomes a Bolero, marring the dancing. This year *Chopiniana* was dancing superbly by Kronstam, Schanne and Vangsaa, to a new and admirably discreet orchestration in which the piano dominated; formerly they used a hideous brassy version.

Once again Balanchine's *Night Shadow* gave me the greatest pleasure. There are ballerinas whom I admire more than Margrethe Schanne for their technical brilliance but none whom I prefer to watch. In this ballet we see so clearly her superb musical quality, her ability to drift and express poetry to perfection. Here I can only compare her to Maria Callas in the Bellini opera from which some of this music is drawn, *La Sonnambula*. Neither are technically perfect but both are superb artists from whom any slight imperfection is accepted.

During the festival, ballet held the front page firstly by a series of most unfortunate accidents. On the opening night Kjeld Noack broke his achilles tendon while dancing Count Paris in *Romeo*, later Kirsten Simone fell and broke an arm at rehearsal. Earlier Flemming Flindt, who has recently rejoined his native company after dancing for some years with Festival Ballet, broke his knee cap and cannot start to dance again for several months. Also more than one girl was expecting a visitation from the (Danish) stork—a few still nest in that delightful country.

An announcement was made that Harald Lander, who was ballet master with the company, had signed a contract to return to Copenhagen in the autumn to mount his Riisager ballets *Etude* and *Qarrtsiluni*—and one other—for the Royal Danish Ballet.

Danes are delighted to hear that their famous dancer Erik Bruhn, a brittle, glittering soloist, is leaving Ballet Theatre and will return next autumn for a minimum of three years. His dancing will be an ideal foil for Kronstam's more introspective and poetic dancing; if Flemming Flindt regains his dancing career fully the Danish ballet will once again have a superb team of male soloists—one can see several youngsters, especially Niels Kehlet, almost ready to join them at the top.

Two operas were staged during the festival, Mozart's *The Marriage of Figaro* with a fandango by Bournonville—Mozart was his favourite composer—and Verdi's *A Masked Ball* which tells how King Gustav III of Sweden was assassinated at a ball in the Swedish Royal Opera in 1792. It was this event which caused the disbanding of the Swedish Ballet and the passage of Bournonville's father to Copenhagen. Both operas were sung in Danish, as is the rule there, and it was interesting to note mime gestures from the historic Danish Pantomime Theatre incorporated in an excellent *Figaro* performance. The court dances in *A Masked Ball* were beautifully presented by members of the Royal Ballet.

GERARD BOURKE

WALENS **from CAIRO**

The great event of the season at the Cairo Opera was the appearance of the Bolshoi Theatre Ballet.

For 20 days, the Bolshoi Ballet presented four different programmes. The main emphasis in their repertoire was on character and folklore dances which were charming and in harmony with the grace of the agile dancers who delighted all the spectators.

In the first programme, the classic *L'Aveugle* was a great success. The stage was plunged into darkness save for a light which shone from above spotlighting the blind man tormented and groping around the stage, his moving expressions touching every heart.

The choreography of the Bolshoi Ballet is extraordinary. Amongst other excerpts, *The Fountain of Bakhchisarai* (3rd Act), *Le Lac des Cygnes* (2nd Act), *Nuit de Walpurgis* from the opera *Faust* and *Coppelia* a ballet in two acts by A. Kouznietzov, produced by A. Gorski had great evocative power.

These performances demonstrate the perfection acquired by dancers trained in the academic classical tradition.

We re-discovered the star-dancer Irina Tykhomirnova and her partner Guenadi Lediah who have already been to Cairo during the Russian Festival in 1955-1956.

On the whole the personalities of the ballerinas are restrained and they do not effect an entrance like some sensational star saying "Here I am."

The dances were accompanied by the Symphony Orchestra of Cairo Radio directed by M. Alexandre Tseitline.

The company consisted of some 120 members under M. S. Chachkine assistant director of the Bolshoi Theatre who will accompany the ballet to Athens.

J. R. FARRINGTON **from NICE**

British residents on the Côte d'Azur were delighted to see London Festival Ballet down here for a seven day season at the Nice Opera. We have much missed this Company from recent Monte Carlo seasons and a strong contingent of balletomanes from the Principality, including members of the Princely House, was in evidence in the Nice Opera.

The admirably balanced programme well displayed the basic strength of Festival, which certainly does not rest merely on the use of one or two star dancers. At the opening Gala Markova danced *Les Sylphides* and *Dying Swan* with the effortless grace that is the hallmark of this great artist. To our regret she was not billed again. The enthusiastic reception given to *The Witch Boy*, with Landa, Gilpin and Dolin, was both spontaneous and explosive. This is undoubtedly an exceptional ballet, which gives full scope to the supple fluency of Gilpin. Landa, as the unfortunate Barbara Allen, danced with much dramatic force and Dolin, as the unpleasant preacher, was masterly in controlled effective gesture. The evening ended with *Graduation Ball*, well led by Muller and Beckett and danced by the corps de ballet with characteristic gaiety and verve. I wonder that someone does not write a ballet for Beckett. He is not only a first class dancer but a natural comedian.

Later programmes included *Swan Lake* Act II, *Symphony for Fun*, *Concerti*, *Pas de Quatre*, *Variations for Four*, *Don Quixote* pas de deux, *Giselle*, with Krassovska and Dolin, and of course the great *Etudes*, in which Burr excelled in the rôle created by Toni Lander. The young Prokovsky is making tremendous progress, dancing with fine elevation and clean technique. In his *Don Quixote* pas de deux with Krassovska we saw a future "danseur noble."

I admit to being a confirmed Festival devotee and was particularly interested in the opinions of my French colleagues. Gilpin is considered to be without equal among continental male dancers, with a possible rival in Serge Golovine. Once on the stage Gilpin was described as " omniprésent," an expression both apt and effective. The high standard of dancing throughout the company was generally appreciated, all praising the work of the corps de ballet for its " impeccable ensemble."

Geoffrey Corbett received a warm ovation every time the well known beard rose above the Nice Philharmonic Orchestra. Festival gave us a really delightful short season and we hope to see them again in July in Cannes.

NEWS FROM THE WORLD . . . . COPENHAGEN . . . . CAIRO . . . . NICE

HURRY-
HURRY-
HURRY!
Gamba's
1958
Ballet Shoe
Competition
is under way!

GAMBA—famous the world over for Ballet Shoes—announce another unique competition . . . a competition for *you* to enter. The prizes are worth having too. See for yourself. FIRST PRIZE is a DECCALIAN Record Player, with a set of long-playing records of ballet music. Or if you live in London, you may spend an evening at the Royal Festival Hall, to see the Festival Ballet *and* to meet famous ballerinas at a reception afterwards.

There are some other fine prizes too: autographed books on the ballet, including "Come Dance with Me", by Ninette de Valois, "Mike Davis looks at the Ballet," and many more; subscriptions to ballet magazines; ballet shoes; and special consolation vouchers.

The three judges appointed for Gamba's 1958 Ballet Shoe Competition are Felicity Gray, Pamela May and Anton Dolin. Yes, this is YOUR chance of a lifetime. So call in *today* at your nearest GAMBA stockist for free entry form.

ORGANISED BY

GAMBA

LONDON

THE BOLSHOI IN PARIS

On May 23rd, the Russian Embassy gave a cocktail party in honour of the Opera corps de ballet due to depart for Moscow.

Serge Lifar was present when the news arrived that he would not be going to Moscow, he had not been granted a visa. This was confirmed by the Russian Embassy in their declaration that "the visa for entry into the U.S.S.R. has not been granted to M. Serge Lifar."

After this incident, followers of the dance in Paris were at Bourget airport on Sunday May 25th. Two Soviet aircraft were running the shuttle service first of all bringing over the Soviet artists and then taking on board the Opéra company.

Interest in these performances in Paris is very great but not as much so as previously when arrangements had to be cancelled due to events in Indo-China. Prices of tickets at the Opéra are very reasonable, ranging from a maximum of 2,500 frs. to a minimum of 500 frs. A black market in tickets has begun both in the hotels and in agencies. However, the arrival of the Soviet dancers had been overshadowed in the news by political events. The Bolshoi have brought the following programme to Paris, *Romeo and Juliet*, *Mirandolina*, *Le Lac des Cygnes*, *Giselle* and two programmes of separate items. All the great Soviet stars are taking part, Galina Ulanova, Maya Plissetskaya, Raisa Struchkova, S. Golovkina, R. Karelskaya, N. Timofeyeva and amongst the men, Zhdanov, I. Kondratov, N. Fadeyechev, G. Farmanyants etc., together with a corps de ballet of 117 artists. However, as in 1954, the Russians have chosen a bad time to come, and for a time it was even in doubt whether the performances would take place at all.

On May 30th, despite the dangerous events which were threatening in Paris, the Moscow Bolshoi Ballet gave its first performance at the Théâtre National de l'Opéra. One could say that the first night audience was entirely composed of well-known people. Ambassadors, ministers, famous personalities of the world of letters, the arts, journalism, the theatre and the cinema rubbed shoulders with the anonymous public who had bought their tickets after hours of queueing. There was no-one in full dress however, and in the theatre there was even a certain gravity. The first scenes of *Romeo and Juliet*, with Galina Ulanova and Yuri Zhdanov, left the public rather cold, but as the action developed, enthusiasm swept through the theatre and the ballet ended in triumph.

In the first reactions of the public and press, one could detect some disappointment with the decors and costumes which seemed very old-fashioned. Parisians are always very sensitive to this aspect since refinement and cultural taste are for them very much a part of the spectacle. Scenes, as for example the duel scene which was too realistic for the public taste, however were much admired for the perfection of their staging. The mass movements, the dances at the court and in the public square seemed to take the spectators back to ballet prior to Diaghilev. But the art of Galina Ulanova overcame these misgivings and on this occasion even the press only made passing allusions to decors and costumes.

The general opinion was that the triumph of the Soviet ballet lay in its power and its undeniable elements of grandeur. *Le Lac des Cygnes* danced in Paris by Melle. Timofeyeva and Nikolai Fadeyechev was a much greater triumph. Of the two, the male dancer was the greater success. From his first entrance he won the unanimous admiration of the public by reason of his good looks, his nobility, the ease and suppleness of his jumps, the virile grace and restrained ardour of his truly perfect performance. His partner, Melle. Timofeyeva, slim, highly-strung, extremely agile and gifted with a marvellous legato is a dancer of class.

The public marvelled especially at the second and fourth acts, and the majesty brought to them by the deployment and movements of the corps de ballet which made a very great impression. The differences between the let us say classical version of Petipa and that of the Bolshoi did not offend, and proved that it is possible to renovate an old choreography . . . provided one succeeds, as this *Lac des Cygnes* did.

Programmes and notices announced the arrival in Paris of the Soviet star Maya Plissetskaya but this was a mistake. We waited to see her but it was said that she was ill and unable to come.

Giselle danced first by Struchkova and then by Galina Ulanova was received with enthusiasm by both critics and public. It was interesting to see how the Soviet dancers in their production stress that the prince is a traitor and seducer of the little peasant and Hilarion (Alexander Lapauri) is presented more favourably as the sympathetic defender of Giselle's honour. The movements for the Wilis in the second act were models of full theatrical grandeur. Paris praised the fact that the Soviet dancers had kept the authentic version of *Giselle* intact and had not cut anything, not even the peasant pas de deux which was danced marvellously by Ludmilla Bogomolova and W. Gleb.

Opinion was divided on the subject of the ballet *Mirandolina* based on the Locandiera a comedy by Goldoni, to music by S. N. Vassilenko, choreographic production by P. F. Abolimov and W. Varkovitzky.

Some thought it an over-long, tedious, dance comedy. Other critics thought it the finest spectacle presented by the Bolshoi in Paris. I saw it danced by Raissa Struchkova and Yuri Kondratov and thought it without doubt a very fine ballet. Two evenings of ballet excerpts gave an opportunity for seeing all the stars in different styles. Galina Ulanova danced *The Dying Swan*. Only *Walkpurgisnacht* to music by Gounod, choreography by Leonid Lavrovsky and danced by Olga Lepeshinskaya and W. Preobrajensky proved unacceptable to the Parisians. The "Duncanian" costumes were really unbearable and the choreography seemed completely out of date.

This tour by the Soviet dancers took place in a very cordial atmosphere. Numerous receptions were held in their honour. The Association des Ecrivains et Critiques de la Danse entertained them to dinner on 11th June at the Restaurant de la Tour Eiffel. The President of the Association Mr. Michel Georges-Michel, Mr. Chulaki, leader of the company, and the Marquis de Cuevas all spoke.

Then on Thursday the 12th, as the Soviet dancers were free they went in a party to see the American Ballet Theatre directed by Lucia Chase at the Théâtre des Champs Elysées and after the performance the two corps de ballet mingled on the stage, glasses of champagne in their hands. The last performance was at the Opéra in Paris on 16th June and on the 17th and 18th, there were two productions at the Vélodrome d'Hiver.

ART THEATRE OF BALLET

Called by the dance critic of *Il Messagero di Roma* "the most interesting of the young ballet companies now working in the French capital," the Art Theatre of Ballet left Paris on June 7th for a three month tour of Italy. The troupe, which for the moment is concentrating on revivals of the Fokine ballets, reconstituted by Vitale Fokine, son of the great Michel, will present *Les Sylphides, Tambourin Chinois, Carnaval, Igrouchki, Les Elfes, The Adventures of Harlequin, The Spectre of the Rose, Islamey* and *Eros or The Angel of Fiesole* in Venice, Florence, Milan and other major Italian cities.

Islamey, created by Michel Fokine for the Maryinsky Theatre in 1913, and *Eros*, composed in 1915, have never been danced outside of Russia except by the Art Theatre. The former, danced to a febrile score by Balakirev, is interesting as a kind of adumbration of *Scheherazade*.

With the exception of *Carnaval* for which decors and costumes have been executed by Royalta of Paris after the original designs of Leon Bakst, all the ballets in the Art Theatre's repertoire have costumes and sets by Nathalie Gontcharova, who has collaborated closely with the company since its organisation a year ago.

Formed by an American dancer, Anna Galina (née Evelyn Cournand), the Art Theatre of Ballet is composed of twenty young dancers from half a dozen nations: France, Brazil, Chile, Poland, Yugoslavia and the Union of South Africa.

Maitresse de ballet is Tatiana Piankova, a former pupil of Koulchevsa, Michel Fokine and Vaganova. Mme. Piankova uses the Vaganova method of organic interpretation in training the dancers of the Art Theatre.

After a successful debut at Monte Carlo in 1957, the Art Theatre toured Switzerland and Germany where critics were unanimously impressed by revivals of Fokine's masterpieces which they found "authentic in every detail." The company, which avoids the star system out of respect to the principles of Stanislavsky and the Moscow Art Theatre, has been developed into a homogeneous group in which the soloists in one ballet are content to dance as members of the corps in the next.

The male section of the Art Theatre has recently been strengthened by the addition of two excellent Polish dancers and a Yugoslavian danseur noble. They are Stefan Wenta, star of the Warsaw Opera Ballet; Conrad Drewski, premier danseur of the Posnan Opera, and Petar Dobrijevic, formerly premier danseur of the National Opera of Zagreb.

The Art Theatre of Ballet is planning a full tour of the Far East under the management of Paul Szilard. Their career should be worth following, for, as Laurent Savelli wrote in *Nice Matin*, after their Monte Carlo debut, "This brand new company is animated by what we call *la flamme*. They have been organised by a charming ballerina for whom the Dance is not only a profession but a religion: Mlle. Cournand. And the artists, all young and full of talent and fire, dance for the love of their art."

WILLIAM W. DAVENPORT

WILFRIED HOFMANN **from FRANKFURT**

This is how it usually goes, and how it went with Walter Gore as well. When first calling in a new ballet master the Opera administration make a lot of promises, and after a year or two the bargaining power of the newcomer has decreased, and the promises are forgotten. Then the old equilibrium (read: ballet misappreciation!) has been reached again. In Frankfurt Walter Gore has been frustrated by not being able to increase his corps de ballet, by not being allowed to open an Opera School of Ballet, and by fighting with little success for greater chances to tour. However, he has turned out a whole ballet evening with a new ballet (*Grande Soirée*) and two new casts (*Light Fantastic*, here called *Marionetten-Flirt*, and *Eaters of Darkness*, here called *Die im Schatten leben*). Soon he will come out with three new ballets, *Hoops* (Poulenc), *Tancredi et Clorinda* (Monteverdi) and *Medusa* (v. Einem). *Grande Soirée* would be a well-rounded

Continued on page 19

Photo top:
Drago Panian (Pantalon), Anna Galina (Columbine) and Conrad Drewjki (Harlequin) in The Art Theatre of Ballet revival of *Carnaval*
Photo: Willy Rizzo

Photo below:
Maria Fris and Rainer Köchermann in *Grande Soirée*
Photo: Gunter Englert

NEWS FROM THE WORLD . . . . . FRANKFURT

News of Dancers

With this issue we welcome yet another famous critic of the dance to our columns—**Walter Sorell,** who has kindly offered to report the New York news during Hope Sheridan's honeymoon trip to Europe.

Well known in the French and German press for his cultural broadcasts for the *Voice of America*, Information Services, and frequent programmes on Radio Free Europe, Mr. Sorell has spent the last year lecturing on dance for the New School and Columbia University. Previously he gave frequent lectures on the dance at Harvard University.

WALTER SORELL **From NEW YORK**

Finally, it had to happen to us, too. They crossed the ocean and came to New York, their first stop on their transcontinental tour. I am speaking of the Ballet-Théâtre Français and *Le Rendez-vous Manqué*.

The literary world has a strange way of over-rating its enfants terribles. One of them, Françoise Sagan, invaded the dance world with her drama ballet *The Broken Date*. She tells the story—if you can call it that—of a young man waiting for his date, a married woman. The time passes, he begins to despair, and so do we. Nothing—except a few trifling trivialities—happens in the first act. All you remember is perhaps a short dance of the hands of the clock, very well done by Edith Allard.

The second act is given over to a rumpus of the Gallic beat generation which seems to be without the usual French esprit and charm. Where are the good old days of the morose existentialism! A few intellectual juvenile delinquents suddenly gather in the young man's apartment and make such a racket that the concierge comes up, only to join them. Don Lurio's concierge has a few funny moments and the right feeling for jazz.

This act features as its highlight the most embarrassing bedroom scene in a bathroom. Vulgarity begins where all esthetic values are lost and artistic principles are neglected. The fact is that our waiting young man cannot resist a vamp. But who could if she is so seductively well danced as by Noelle Adam who can out-Bardot all sexpots of our time.

In the third act our waiting hero portrayed and endured sympathetically by Adolfo Andrade, takes poison—if for no other reason than that he has hardly anything to dance. True to the mood of phony romanticism we first see in flashbacks how they met and fell in love. This is one of the rare moments when Toni Lander can prove what a gifted dancer she is. Then follows the apotheosis of nonsense. The lady finally appears and dances in exultation without noticing that the young man is dying. She is as little perceptive and sensitive to his state of being as the two choreographers, the composer and the director to their public. Françoise Sagan said in an interview that ballet bores her. Our feelings were mutual that night.

One of the more interesting experiments this rich spring season was the first off-Broadway dance repertory theatre opened by the Dance Drama Company which is under the direction of Emily Frankel and Mark Ryder. It is a daring step taken in the right direction, but, unfortunately, the programme offered was either not the right material for a studio theatre, or poorly presented. The St. Marks Playhouse is a theatre in the half-round, without a curtain and with the audience close to the dancers. Probably the dance needs a certain distance more than a straight play, and some dancers need it more than others.

Zachary Solov's *Rococo Variations* which has much charm and wit, fell flat. This company does not master the classical technique sufficiently to do it justice. They are more at home in the modern dance idiom and particularly in comedy. *Play in Four Times* gave Emily Frankel a chance to show what a good actress and dancer she is, the best in the company, as she proved in her solo and in *Still Point* in which she faces such great competition as Melissa Hayden's portrayal of the same part. It must be said that she does herself a disservice by choosing a company so far below her level.

The basic elements of theatre were missing in their first programme: the magic and mystery of creation. Their dance repertory theatre is a fine and daring venture, but the company will have to live up to its own daring and adjust itself to the theatre it has chosen in order to succeed.

News Items

The Brooklyn Academy of Music has announced the formation of the Brooklyn Civic Ballet company, which will be under the artistic leadership of Alan Banks. Though no detailed plans have so far been made public, it seems that a new repertory group has been born. The best of luck!

Zachary Solov returns this summer to the Melody Fair summer tents at North Tonawanda, N.Y., and Toronto to choreograph six musicals.

The Ballet Russe de Monte Carlo had a short season in Chicago showing two new ballets, Leon Danielian's *The Mazurka* and Nina Novak's *Variations Classiques*.

The National Ballet of Canada was well received by the Los Angeles balletomanes recently. Soloists Lois Smith, David Adams and Ray Moller were chorus dancers with the Los Angeles Civic Light Opera in 1950.

The Moiseyev Dance Company is a sell-out wherever they appear on this continent. Also their Madison Square Garden appearances at the end of June have been sold out shortly after the dates were announced.

GEORGE JACKSON **from CHICAGO**

Interview with an Artistic Adviser

"Exactly what is an artistic adviser?" I asked Carl Wolz who had recently been appointed to that position with American Festival Ballet, a new troupe officially at home in Chicago but which initiates its career with a long European tour beginning in Switzerland this summer and ending in the Soviet Union in winter.

"The title in itself means exactly nothing, but my job includes almost everything connected with the company. As assistant to our director, Renzo Raiss, I must be able to handle business, and technical as well as artistic activities. Of course, the artistic activities interest me the most."

To prepare him for his diverse duties Mr. Wolz can count on a varied background—four years in the U.S. navy, four years of general and art history studies at the University of Chicago, several years of ballet and modern dance training and a season in an opera troupe's corps de ballet.

Of all duties his favourite is compiling "a great catalogue of little ideas for big ballets." In the creation of new ballets all, of course, depends on the choreographer but "often he needs a push and one of the ideas in the catalogue may provide it. I asked very many people for suggestions. Some gave me detailed original scenarios, some mentioned a favourite story or piece of music which might be used or only a hint of an idea, but I wrote them all down."

I asked to see the catalogue. One imaginative person had suggested a ballet of Wagner's *Ring* in kabuki style and a *Six Dancers in Search of a Dance*. Thomas Mann's *Felix Krull* and a group of Walter Toman's short-short stories were listed among the possible scenarios, as well as a full evening ballet of Gottfried Keller's *Seven Legends*. A classical possibility was an authentic revival of *Puppenfee* with the original Josef Bayer music, Josef Hassreiter choreography and Alfred Roller scenery and costumes. Among the wildest ideas were a psychological *Sleeping Beauty* to Humperdinck's orchestral fantasy of the same name, a beat generation ballet based on the film *I Was a Teenage Frankenstein*, an abstract ballet to Webern's five movements for string quartet based on Aristotles' classifications of motion and a ballet to a medieval *Sermon Against Dancing*.

Even if none of these ideas from the catalogue are given stage life, the present repertory of American Festival Ballet is not without imagination and variety. There are several ballets by director Renzo Raiss, formerly choreographer at the Bremen Opera; several by Job Sanders whose works have been danced by American Ballet Theatre Workshop, Chicago Opera Ballet and the Robert Joffrey Dancers; from the repertory of Chicago Ballet Guild there are Charles Bockmann's *Nocturne* and Loyd Tygett's *The Comedians*; standard works include the second act of *Swan Lake* and Fokine's *Les Sylphides*. The troupe's twenty dancers are headed by Sonia Arova, Christine Hennesy, Job Sanders and Joseph Savino. The Soviet dancer Leonid Gonta, character soloist and ballet master of the company, is planning his own condensed version of *The Fountain of Bakhchisarai* for them.

Chicago can now boast of two permanent ballet companies—Chicago Opera Ballet and American Festival Ballet. But it is ironic that neither has yet had a full season in their hometown.

NEWS FROM THE WORLD . . . . . NEW YORK . . . . . CHICAGO

Around the World

Chicago Ballet Guild, the association of local dance professionals and enthusiasts, presented two new works at the Eight Street Theatre on May 10. *En Saga* is a ballet to Sibelius' score of the same name by Robert Lunnon, former Sadler's Wells dancer. The choreography, like some of Kenneth MacMillan's, is in the "angry young man" style—classical in form but with violent feeling and abrupt phrasing. A story is implied rather than stated. A female soloist is contrasted with a group of eight dancers, four male and four female. She seems to motivate and dominate them but in the process finds herself without a partner. Her attempts to create a consort are ultimately unsuccessful; she becomes violent but eventually energic and her group slips with her into inactivity. Danced in practice clothes against the bare backstage wall, *En Saga* was one of the most tastefully produced ballets in the history of Chicago Ballet Guild. Doreen Tempest in the solo part gave the stellar performance of the evening.

The other première Alvin David's *Myth* is a modern composition for male and female dancer and child which attempts to illustrate a T. S. Eliot quote, "... the moment of birth/Is when we have knowledge of death" to Benjamin Britten music and against a calendar art countryside backdrop by Larry Schechtman. The work was such a mixture of originality and pretentiousness that it would take a second viewing to answer the question whether the pretension was intended or was the failure of profundity.

JANET SINCLAIR **from AMSTERDAM**

The fourth Dance Concourse, organised by the Dance section of the Dutch Artists' Trade Union, took place in the Van Nispenhuis, Amsterdam on Wednesday, April 30th. In the course of the evening it became clear to everyone, jury and audience alike, that this Concourse, the fourth, had at last fulfilled the aim of the organisers and resulted in the discovery of a choreographer. Sixteen entries were sent in for the Concourse, nine survived the preliminary selection by the jury: and, though the general standard was far higher than that of previous Concourses, I think nobody, whether a member of the audience or a rival choreographer, would deny that Robert Kaesen's *Kringloop*—which may be roughly translated as *Vicious Circle*—thoroughly merited the first prize.

It is possible to divide those whose names appear on theatrical programmes under the heading "Choreography by..." into two categories: choreographers, and those who do choreography. Most well-trained experienced dancers, if they are gifted with an ear for music and a feeling for dramatic effect, can do choreography: it is an exciting rarity to discover a new choreographer—using the word in the sense of an artist whom one feels would be frustrated and miserable if he were not making ballets and who could not hope to express himself in any other medium (and, moreover, has something to express). Many composers—Beethoven, Stravinsky, Berg, Walton—have written operas, but they are not opera composers in the sense that Puccini, Verdi or Wagner are. As soon as the curtain rose on *Kringloop* one became conscious that here was a choreographer. Robert Kaesen is twenty-six years old, and *Kringloop* is his first ballet. Born and trained in Antwerp, he danced there with the opera ballet until 1956, when he joined the Ballet der Lage Landen, and he has had no experience of working with great choreographers and practically none of seeing their works—the only ballet which he can mention which inspired or influenced him in any way was Agnes de Mille's *Rodeo*—and this lack of experience makes *Kringloop* the more remarkable. The ballet is danced to jazz music by Larry Elgart and Charles Albertine, with costumes by Lieke de Leeuw (the choreographer's wife), and has a theme, not a story: that of life beginning, developing, ageing, dying—and springing up afresh. However, the theme is not particularly important; what is important is the striking clarity of the movement given to the dancers, the dramatic impact of the varying moods expressed, and above all Kaesen's ability to draw the utmost ounce of expression out of his cast. It is this aspect of *Kringloop* which makes it such an exciting event in Dutch ballet: of his cast of seven, only one has previously shown any talent for any sort of expression beyond the bare physical movement, and yet in this instance all the dancers put themselves heart and soul into what they were doing, so that one was not conscious of them as well-known individuals, with well-known mannerisms, good qualities and difficulties, but solely as fluid, controlled instruments of the choreographer's skill.

It is precisely a choreographer of this type which Dutch ballet has lacked since the departure of Jack Carter two years ago—a choreographer who can transcend technical feats and failings and inspire the dancers to reveal themselves not merely as dancing machines, but as artists. *Kringloop* is, I understand, to be taken into the repertoire of the Ballet der Lage Landen in June, and thus whatever gods preside over the dance have thrown yet a third choreographer into Mascha ter Weeme's path—and this almost within the company's first decade. When one considers that Diaghileff only discovered three great choreographers in twenty years, and that Sadler's Wells/Royal Ballet has only had two, this is fantastic good fortune, and one can only hope that she will encourage Robert Kaesen to produce as many ballets, to the farthest limits of his ability, as fast as possible. When one considers what he can produce working in his spare time, without any financial aid, not only in movement but also in cohesion between dance, lighting and music, and in dramatic impact and feeling for the stage, one can only await his next work with the utmost impatience.

If the world were run with a little more appreciation of the worth of living art and a little less interest in bigger and better methods of destruction, a young man with the potentialities of Robert Kaesen would immediately be given a scholarship to enable him to live for a couple of years in such a city as London and thoroughly study dance masterpieces of past and present. However, as practically everyone thinks the construction of jet bombers far more important than the encouragement of artists, Kaesen will have to be content with his thirty-five pounds from the Ministry of Arts and Sciences—and indeed this is more than a young man in his position would get in England from any government body!

FRANKFURT—*continued from page 17*

affair of pure dancing if not for an incompatible mixture of styles: the Heckroth decor suggests Renaissance, the choreography based on Petipa enchainements has been given a Baroque air, and the music is taken from Rossini! Nor do the colours please. Heckroth has chosen an overall dusty shade which makes all colours look dirty and unappetising. However, due to the nobly laid out choreography and its transparent pattern the ballet can please in spite of it, largely due also to Maria Fris and Rainer Köchermann. With these dancers it is their technique (Fris bouncing like a rubber ball when partnered by Köchermann, and he doing the finest attitude en suite) as well as their extraordinary co-ordination which makes them a great couple. In a grand adagio they touch everybody's heart since on stage they seem to be wrapped in concentration of each other. There is also a pas de deux with pony-like quick steps which she performs exclusively tripping under his shoulders. Walter Gore has exploited Fris puppet-like qualities when making Köchermann lift and place her left and right, and again left and right of himself while he remains on the same spot. One gets the impression that her partner puts her down not out of necessity but simply for a change! The second dancer, Paul Herbinger, shows good carriage but still lacks a perfect noble port de bras. The group, alas, does not present very pretty girls. They mostly are a little too short-legged and a little too fat, and ought to dance "near the lake" if this wouldn't crowd that region. The boys, on the other hand, are a workable group and have made headway nicely.

Eaters of Darkness stars Paula Hinton. This depressing ballet does not do justice to the plot which is the fault of both decor and choreography. Hein Heckroth points the stage to a big iron door and limits his efforts to suggest a lunatic asylum to drawing big black lines on both walls. If all of these lines had been done vertically it would have suggested bars in a very impressive way, but for some reason Heckroth also drew lines in the horizontal direction this way neutralizing the whole effect. What is left is a dirty coal cellar, not an asylum. Nor does the choreography suggest inmates of such an institution. I agree that it is hard to do a good job here without copying act IV of *The Rake's Progress*. Still one cannot pass by the most distinct characteristics of lunatics, which are lack of contact with each other, and certain neurotic mechanisms and mannerisms. Walter Gore introduces idiots who always cling to each other and show great awareness of everything going on. This leads to soul-stirring mass movements but the impression is rather one of a proletarian society with criminal elements among them than that of lunatics. The soloists, however, show intense acting (Wolfgang Winter—looking like a harlequin, and Paul Herbinger—looking like a pirate). Highlight is Paula Hinton dancing with the clothes of the killed idiot, and the pas de deux between her and the murderer where she is led by her hair. There is sadism in every turn.

Light Fantastic is a gay ballet with surrealist humour of the "Punch" type. This is no excuse for using a cocktail of bad music, (Emmanuel Chabrier), nor for carrying it on for too long. At the beginning the ballet suffers under hundreds of exits and entrances, but when it really gets going, and all the guys get their gals, they stop throwing chairs and it is a truly funny affair. There is a shy and absent minded lover, and with him love's labour is lost. To his help comes a surrealist Casanova (Ivan Sertic) but things never happen as you expect. Paula Hinton's agility, and the good miming of the soloists are outstanding, especially Wolfgang Winter who presents a face à la José Ferran.

NEWS FROM THE WORLD . . . . . AMSTERDAM

SIGURD LEEDER SCHOOL OF DANCE

SUMMER SCHOOL, 1958

21st August to 3rd September

FULL PROFESSIONAL TRAINING

46a REGENT SQUARE, LONDON, W.C.1.

Tel: TERminus 1915

D. Di Salvo

SHOES SUPPLIED TO THE ROYAL BALLET, ROYAL OPERA HOUSE COVENT GARDEN

Famous Bespoke Sun-ray Ballet Shoes Supplied to all Parts of the World—Specialists in correct fitting

ALL SHOES NOW IN STOCK

	s.	d
Blocked Satin, Pk. Wht. or Blk. ..	16	6
Unblck. Satin, Pk. Wht. or Blk. ..	15	0
Block, Canvas, Pk. Wht. or Blk. ..	14	6
Unblck. Canvas, Pk. Wht. or Blk. ..	10	6
Blocked White Leather and all colours ..	18	0
Unblck., Best Quality Coloured Leather in Red, Blk., Pk., Blue or any other colour	16	6

Postage and Packaging extra 1/- per pr.

Children's Speciality
Our hand-stitched, soft-toe shoes for the children are smooth, flexible, and perfect fitting like gloves, specially made for carefree and happy dancing.
Please send outline of the ft.

Write: D. DI SALVO, 11 WEST STREET, CAMBRIDGE CIRCUS, LONDON, W.C.2
Telephone: Tem. Bar 9201, 4134.

Made in France

Fabiola

fully fashioned

NYLON STRETCH TIGHTS

as worn by members of the Royal Ballet

Black, White, Flesh, Light & Dark Tan

FROM LEADING THEATRICAL COSTUMIERS

Sizes: Average Large

Insist on

Fabiola *Fully Fashioned Tights*

for the Ballerina of the family

Official Stockists to the R.A.D.
We Stock (*Price List-2½d*)

- **Exam. Garments, Tights, Leotards & Specialized Underwear etc.,**
- **Ballet, Tap, Character Shoes etc.,**
- **Leichner Stage Make-up.**
- **Personal Visitors Welcomed.**
- **Mail/'Phone Orders Receive Prompt Attention.**

E. GANDOLFI LTD.
Theatrical and Ballet Shoe Makers
Showroom
Dorset House. 150 Marylebone Rd., London, N.W.1
(near Baker St. Station)
WELbeck 6049 and 8083

HOME TRADE & EXPORT.

This Month's Programmes

THE ROYAL BALLET AT COVENT GARDEN

3rd July Thurs. (eve) *Les Sylphides, The Burrow, A Blue Rose, Pineapple Poll.* (Heaton, Alexander, Cox, Lee, Farriss, Lakier, Seymour, Sopwith, Britton, Boulton, MacLeary, Miller, Mosaval.)

End of Ballet Season.

The Royal Ballet (formerly Sadler's Wells Ballet) will have a four weeks' season from 18th August, at Covent Garden.

THE ROYAL BALLET
(formerly Sadler's Wells Theatre Ballet)
ON TOUR

W/c 7th July *Opera House, Cheltenham (Cheltenham Festival).*

FESTIVAL BALLET FOREIGN TOUR

7th–8th July *Théâtre National de l'Opéra, Paris* (2 *perfs.* Nutcracker *in its entirety*).

11th–13th July *Nervi International Dance Festival at Genoa.*

FESTIVAL BALLET AT FESTIVAL HALL, LONDON

15th July	Tues.	(eve)	*Les Sylphides,** *The Witch Boy* (London Première), *Bolero* 1830,* *Graduation Ball.*
16th „	Wed.	(mat)	*Les Sylphides, Nutcracker Suite, Graduation Ball.*
16th „	Wed.	(eve)	*Les Sylphides,*
17th „	Thurs.	(eve)	*The Witch Boy,*
18th „	Fri.	(eve)	*Graduation Ball.*
19th „	Sat.	(mat)	*Les Sylphides,* Nutcracker Suite, Bolero* 1830,* *Graduation Ball.*
19th „	Sat.	(eve)	*Les Sylphides, The Witch Boy, Graduation Ball.*
21st „	Mon.	(eve)	*Les Sylphides, Nutcracker Suite, Graduation Ball.*
22nd „	Tues.	(eve)	*Giselle,* Symphony for Fun.*
23rd „	Wed.	(mat)	*Swan Lake* (Act II), *Symphony for Fun,*
23rd „	Wed.	(eve)	*Nutcracker Suite.*
24th „	Thurs.	(eve)	*Swan Lake* (ActII),
25th „	Fri.	(eve)	*Symphony for Fun, Etudes.*
26th „	Sat.	(mat)	*Giselle,* Symphony for Fun.*
26th „	Sat.	(eve)	*Giselle, Symphony for Fun.*
28th „	Mon.	(eve)	*Concerti, The Witch Boy,*
29th „	Tues.	(eve)	*Graduation Ball.*
30th „	Wed.	(mat)	*Swan Lake* (Act II), *Concerti, Napoli, Don Quixote.*
30th „	Wed.	(eve)	*Swan Lake* (Act II)† *Concerti, Napoli, Don Quixote.*†
31st „	Thurs.	(eve)	*Les Sylphides, The Witch Boy, Napoli.*
1st Aug.	Fri.	(eve)	*Les Sylphides,*† *The Pas de Quatre, Variations for Four, The Black Swan,*† *Symphony for Fun.*
2nd „	Sat.	(mat)	*Les Sylphides, The Pas de Quatre, Variations for Four, The Black Swan, Symphony for Fun.*
2nd „	Sat.	(eve)	*Les Sylphides,*† *The Pas de Quatre, Variations for Four, The Black Swan,*† *Symphony for Fun.*
4th „	Mon.	(mat)	*Napoli, The Pas de Quatre,*
4th „	Mon.	(eve)	*Variations for Four, Nutcracker Suite.*
5th „	Tues.	(eve)	*Swan Lake* (Act II),† *Don Quixote,*† *Etudes.*
6th „	Wed.	(mat)	*Swan Lake* (Act II),† *Don Quixote*†, *The Pas de Quatre, Napoli.*
6th „	Wed.	(eve)	*Swan Lake* (Act II) *The Pas de Quatre, Etudes.*
7th „	Thurs.	(eve)	*Les Sylphides, The Witch Boy, Graduation Ball.*
8th „	Fri.	(eve)	*Les Sylphides,*† *The Witch Boy, Reverie,*† *Graduation Ball.*
9th „	Sat.	(mat)	*Giselle,*† *Graduation Ball.*
9th „	Sat.	(eve)	*Giselle, Graduation Ball.*
11th „	Mon.	(eve)	*Giselle,*† *Symphony for Fun.*
12th „	Tues.	(eve)	*Coppélia.*

Evenings at 8.
Matinees (Weds., Sats. and August Bank Holiday) at 2.30.

* *Alicia Markova will appear at this performance in this ballet.*
† *Beryl Grey will appear at this performance in this ballet.*

MAKE A NOTE IN YOUR DIARY—THE NEXT ISSUE OF BALLET TODAY WILL BE PUBLISHED ON 20th AUGUST.

Dancer's Viewpoint

by David Benn

IN my recent series I have talked about the lot of the ballet student. But the ups and downs do not end with student days; far from it. For some information on what comes after, I called on Ann Horn, prima ballerina of the Ballet Rambert Company.

"Whenever anyone tells me they want to be a dancer," she said, "I always try to tell them that unless they show exceptional promise and are prepared to sacrifice everything to the ballet they would be far better advised to turn to something else."

Ann talked to me of her own first year as a dancer.

"When I left Sadler's Wells School (as it then was)" she said, "there followed that harrowing period of waiting around which happens to all of us who aren't taken straight into a company. I had three auditions, the results of which were not at all predictable. Then, within a very short time, I was offered three jobs one on top of the other. There was really no indication at all which one I ought to take. Finally I went to Paris with Colonel de Basil but he fell very ill shortly after that and eventually I came back to England and joined Ballet Rambert where I have been ever since.

"I remember," Ann reflected, "how terribly frustrated and miserable I felt. I absolutely lived for ballet and it was as if I had achieved nothing."

I referred back at this point to the necessity of having to sacrifice everything to the ballet.

"It has to come," Ann pointed out. "There is such a lot of work with classes, rehearsals and the performance at night that you find that, one by one, your other interests just have to go. In any case, when you are moving about all the time, there is very little else you possibly can take up. Take my own case, for example. When I started we were all having to learn the corps de ballet roles and the principal roles as well, so that we would be ready to step into them later on. While I must say that I think this is an excellent idea, it did mean that we were working solidly the whole day. And then, in the evening, if we weren't dancing, we were required to assist the principals, generally acting as a dresser. You haven't the time, to say nothing of the energy, for anything else.

"Touring can be quite exhausting too. Accommodation can be quite a problem and at present it is becoming quite acute. As more and more theatres are closing down more boarding houses are being forced to take in regular boarders, and hotels are finding that it doesn't pay to provide a reduced weekly rate for theatrical people.

Ann Horn in Act I of *Giselle*
Photo: Roy Round

"The accommodation itself is a matter of luck. Quite a large number of places really are a home from home, but on the other hand, I have found myself in some absolutely terrible places. They quite obviously hadn't been cleaned for weeks nor had the sheets been changed. Sometimes there were lipstick stains on the pillow. Of course, when we first started we had the idea that we were legally bound, having gone into a place, to stay till the end of the week, and I have known landladies to take advantage of that. *

"Backstage conditions also vary," Ann continued. "Most theatres in England are old and from time to time when a theatre is losing money the management concentrate all their resources on the part of the theatre the public can see. You can't blame them, I suppose."

I ventured to disagree. I should have thought that the safest if not the only way to ensure a good performance would be to see that the artists are happy.

"It doesn't seem very glamorous at this stage, does it?" Ann remarked.

"But let's take it from another angle, "I suggested. "How many people in other professions have visited the wonderful places you have. How many of us, for example, will ever have the opportunity to tour China?"

"That," Ann agreed, "is one of the rewards of this profession. But even abroad conditions vary enormously. Food is the main problem and believe me it isn't much fun dancing when you have a stomach upset from food that you are not accustomed to. I remember once in China the whole company was ill. There was a frantic search for dancers, with practically everyone who could *stand* dancing, and roles were given out according to how ill we were.

"Accommodation is found for us abroad. This is a great help but it varies just as much as in England. At one place in Spain the cockroaches dropping on us from the ceiling all night was one of the lesser afflictions.

"And, you know, your home life can suffer too. I'm lucky myself. Both my parents and my husband live in London. But some people in a company have homes in the provinces, and they hardly ever get home. You have no idea what a feeling of homelessness that leaves you with. In my case it generally means rushing back from the provinces on Saturday night and leaving for another provincial town very early on Monday morning. Unless you have either married into the company or you can do it this way, sooner or later some dancers have been faced with a choice between marriage and career.

"So, on the whole, I would definitely advise any would-be dancer, unless your whole life is devoted to the ballet, don't do it."

(* *For the benefit of young dancers who may find themselves in this predicament I referred this question to a barrister. This is what he had to say, "No-one under twenty-one can be held to any agreement except to pay for things necessary and beneficial to them. This could not possibly be classed as either. As for anyone over twenty-one I would consider it very unlikely that any court would hold them to such a completely unsatisfactory agreement unless they had signed and sealed a written undertaking to stay to the end of the week and who is going to do that?"*) DAVID BENN.

SUBSCRIPTION FORM

Please send *Ballet Today* for one year commencing.....issue.

Name.....

Address.....

.....

I enclose 17s. 6d.

Subscription rate for 10 issues per year:—

Inland and Overseas, 17s. 6d. per annum. Single copies 1s. 6d. monthly, post 4d. extra.

Ballet Today, 15, Upper Brighton Road, Surbiton, Surrey, England.

Remittances from abroad must be made payable in England.

Men in Ballet Series still available:

Anton Dolin	December, 1955	2/–
John Field	March, 1956	1/3
Philip Chatfield	June, 1956	1/3
David Blair	July, 1956	1/3
Erik Bruhn	October, 1956	1/6
Milorad Miskovitch	Jan./Feb., 1957	1/6
Flemming Flindt	March, 1957	1/6
Bryan Ashbridge	June, 1957	1/6
Louis Godfrey	July, 1957	1/6
Ronald Hynd	September, 1957	1/6
Keith Beckett	October, 1957	1/6
Bjorn Holmgren	November, 1957	1/6
Rainer Kochermann	December, 1957	1/6
John Gilpin	February, 1958	1/6
Oleg Briansky	March, 1958	1/6
Alexander Grant	May, 1958	1/6

Careers in Pictures Series still available:

Nadia Nerina, Violetta Elvin	July, 1956	1/3
Beryl Grey	September, 1956	1/6
Svetlana Beriosova	November, 1956	1/6
Belinda Wright	December, 1956	1/6
Anne Heaton	May, 1957	1/6
Rowena Jackson	June, 1957	1/6
Marilyn Burr, Elaine Fifield	July, 1957	1/6
Anya Linden	September, 1957	1/6
Yvette Chauvire	October, 1957	1/6
Elsa Marianne von Rosen	March, 1958	1/6
Toni Lander	April, 1958	1/6
Julia Farron	May, 1958	1/6
Maryon Lane	June, 1958	1/6

When ordering single copies please add 4d. for postage. If more than one copy ordered at a time add 4d. for the first copy and a 1d. per copy thereafter.

BURNETS

for
THEATRICAL FABRICS
and ACCESSORIES

COTTON or WOOL
TIGHTS

LEOTARDS
GLOVES, BELTS, etc.

•

Our specialities

Elastic Nylon Fish Net Tights 49/6 pair

Crepe Stretch Nylon Tights 57/6 and 70/- pair

Elastic Fish Net Opera Hose 36/- pair

Full price list on application

B. BURNET & Co. Ltd.

Established 1832

22 *GARRICK STREET LONDON W.C.2*

Tel. TEMple Bar 3972 & 4893

PHYLLIS BEDELLS

VICE-PRESIDENT ROYAL ACADEMY OF DANCING

SCHOOL OF BALLET -

Professional and Amateur

BALLET (R.A.D.), CHARACTER, NATIONAL,
MODERN, BALLROOM, STAGE
INCLUSIVE TRAINING FOR STUDENTS

28 QUEX ROAD, WEST HAMPSTEAD, N.W.6
Maida Vale 2324

SCHOOL OF RUSSIAN BALLET

Directors: *Barbara Vernon & John Gregory*

Daily classes for professionals, children, amateurs

Studio: **ST. LUKES STREET, CHELSEA, S.W.3** *Tel.:* **WEStern 9719**

(A FEW MINUTES FROM S. KENSINGTON STA. & CHELSEA TOWN HALL)

Branch studios:

74 Wilson Gdns., W.Harrow, Middx. & St. John's Hall, St. John's Rd., Isleworth

CLASSIFIED ADVERTISEMENTS

SCHOOLS

Shelagh Elliot-Clarke School. Dance, Drama, Art, Music. 63, Rodney Street, Liverpool. Royal 3323.

PERSONAL

"The ASHLEY MARRIAGE BUREAU," 10, Corporation St., Manchester. Successful introduction arranged for those seeking happy marriage. A highly confidential reliable service.

AN EVENING OF BALLET

Given by Schools affiliated to
The Federation of Russian Classical Ballet

Ambition may have been Julius Caesar's undoing but, in ballet, we have taken the moral lesson to heart for far too long. A professional company, who stands to lose thousands of pounds on an unsuccessful production, cannot be blamed for being over-cautious but the amateur can afford to experiment. Yet, even here, caution is fast becoming the order of the day. That is why I welcomed the Federation of Russian Classical Ballet's Evening of Ballet held on June 8th at the Toynbee Hall in honour of Madame Karsavina, who presented their certificates to the successful candidates in the recent examinations.

Among the usual run of classical and pseudo-classical pieces of choreographic dilettantism there was a smattering of works which showed a definite awakening of an adventurous spirit among the choreographers. This is so refreshing that we can forgive the fact that none of them quite made it,

Gabrielle Davis, in her *Melisande*, had taken a theme of immense possibilities, that of self love, and then, alas, proceeded to bog it down with dance expressions lifted straight from the classroom and no less hackneyed and conventional mime.

Also straight out of the classroom was *Hungarian Spring* but at least Joan Howe was honest about this and made no attempt to style herself as the choreographer of this work (an object lesson to numerous clubs). Moreover, there were some quite delightful moments in this work. *Les Reves*, by Maria Balinska, was most sincerely interpreted but spoilt by overplay which made it rather harrowing in places. This is a natural tendency for the sincere young dancer but the choreographer should help them not to let their sincerity run away with them.

Maria Zybina presented her *Croatian Village Scene*. This has been varied and improved on since I last saw it and I very much hope it will reach a still wider audience.

But by far the most ambitious work I have seen this year is *Knock Out* by John Gregory. He himself describes the scenes as episodes (brave man!) and, admitting that he is uncertain whether they have a moral or not (how very refreshing)! concludes that, if they have, it must be that children never grow up! The first scene, entitled "Playtime" went without a flaw and, with dancers so young, this in itself was a masterpiece of training and good production. Nicholas Johnson and Jules Freedman gave a most realistic impression of a playground fight and never once wandered off the beat.

For the second scene, "Sportsday," I have nothing but praise. At last someone has shown us that the good dancer is essentially a good and virile athlete. This scene was a choreographic breath of fresh air and I raise my hat to Alan Cunliffe, Roy Stait and Lucien Bergerat on some really first class partnering.

Scene 3—"Outside the Booth," could not fail to contain shades of *Beau Danube* and Gene Kelly, and I confess I was intrigued to know whether Mr. Austyn Garland was holding up the lamp post or vice versa! but it was highly amusing and enjoyable.

The final scene "In the Ring" was both delightful and interesting. Lucien Bergerat, as Tossi Chauchat, and Roy Stait, as Bill Bloggins the Bermondsey Basher, fought each other to a standstill and put the poor, well meaning referee (Alan Cunliffe) out for the count.

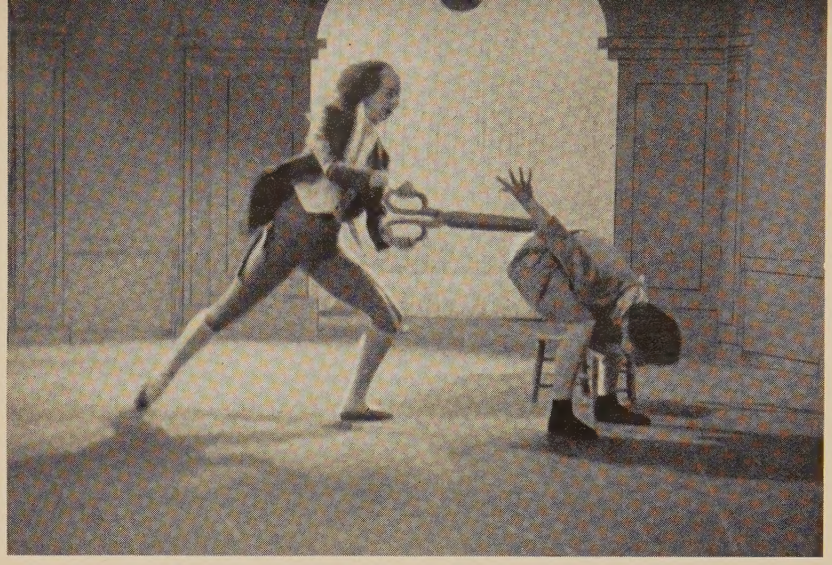
I have always failed to see any reason why dancers should not speak if, by doing so, they can add to the dramatic effect. But in this case I frankly question whether it did this. I feel that the atmosphere surrounding a boxing bout could have been just as effectively expressed in mime and movement but I do congratulate Mr. Gregory on having had the initiative to open the mouths of his dancers.

These experiments are badly needed in an art which is fast degenerating into a mystic rite.

On the debit side, the "back room boys" must come in for some adverse comments. Curtains opened and closed before they should, a gap in the curtains enabled us to see what was going on between items. Spotlights meant to be following the dancers were obviously chasing frantically after them, sudden changes of light, houselights coming on and off for no apparent reason, audible conversation behind the curtains, and the lighting changes often out of time with the music, were among the usual faults. Of course one can never know whether the stage staff are entirely to blame. All too often the "back room boys" are called in only at the last moment. Their impassioned pleas for a run through with the lights and props are lost in the frantic rush of choreographic alterations and finishing touches to the costumes and a hundred and one other things which crop up just before a show. After this the stage manager and his staff are still expected to work miracles. If they manage it they end the evening complete mental and nervous wrecks. If they don't they are taken to task in B*ll*t T*d*y. Some people just can't win.

DAVID BENN.

Young Dancers



Antonia Dugdale as The Tailor and Amanda Knott as Conrad in Suck-a-Thumb, *choreography by Amanda Knott, in the programme "Shaping a Ballet" scripted by Fernau Hall, directed by Peter Robinson in the school television series "Invitation to the Dance."*

ROSE BRUFORD SCHOOL

Thanks to the kindness of Miss Rose Bruford, I was able to see a preview of the production of *L'Enfant Prodigue* which the Rose Bruford School will present at Edinburgh during the festival this summer, for the benefit of child audiences. This mime-play in three acts, by Michel Carré-fils, is unique, even though it uses the technique of conventional mime derived from the Commedia dell'Arte and has for hero the stock figure of Pierrot. All that survives of the original production is a score, with brief indications of the action written above the music. But the language of conventional mime is quite precise, and Rose Bruford brings it to life with her pupils with a splendid feeling for its old traditions—older in fact than those of ballet, though of course ballet uses this language. What I liked particularly was the way the actors made the movements seem quite natural and spontaneous, and at the same time gave them the precision of line, the breadth and the rhythmic quality which are essential if they are to hold attention for a whole evening. (It is said that the play was originally written in words; but I cannot believe that it was anything like as effective with spoken lines.)

In a talented cast Norman Bennett was outstanding as Pierrot. In physique he was all wrong, with his round face and stocky body: but his movements and facial expressions were so powerful that they convinced one that Pierrot could only look like him. He rose to a peak of expressiveness in Act II, when he performed one of the lazzi (stock jokes in mime) of the Commedia dell'Arte clowns: pretending to catch a fly, he spoke to the fly with delightfully exaggerated anger, and then conveyed what the fly was saying to him by facial expressions which had all the mad logic of clowning at its best. He was both the fly—asking to be let go—and Pierrot, listening to what the fly was saying. At moments like this, mime completely justifies itself: then the mime-actor (like the ballet-dancer) says things that can be said in no other way.

I am sure this production will delight children in Edinburgh. But I hope a good many adults will see it as well: they may well enjoy it even more than the children.

FERNAU HALL

I.T.V. (Associated-Rediffusion)—Programmes For Schools—Invitation to the Dance.

On Friday afternoons at 2.45 and again at 3.25 those who are interested in any aspect of the theatre will find some excellent programmes to stimulate their interests. Although these programmes are devised for the schools they can be appreciated by adult audiences too; in fact they are far superior to most programmes seen on television. During the month of May we have had four of these programmes, which have dealt with Mime-Drama, Ballet in Education, Movement for Actors, and Choreographic Composition.

DEBDEN YOUTH CLUB

In the first of these Mr. Alan Garrard appeared with one of his groups—members of the Debden Youth Club. He showed how gesture and facial expression can be more expressive than words. After demonstrating some of the exercises which go into their training, the young people performed a dance-drama entitled *The Angelus.* I found this one of the most moving scenes done on television. This was due not only to the excellence of the artists but to the lighting and camera angles. Full-length and close-up pictures were beautifully merged so that one was not conscious of them as separate things.

ARTS EDUCATIONAL SCHOOL

In the second programme a teacher from the Arts Educational School showed how children are taught who have only one lesson a week in the medium of ballet. They also demonstrated some of the conventional mime gestures and character dancing.

LITZ PISK

The third of these programmes introduced Miss Litz Pisk, a teacher of actors in the art of movement and expression, and one-time teacher at the Old Vic Theatre School. She showed exercises dealing mainly with one important aspect of movement, i.e. relaxation, and how movements develop from these exercises. A delightful excerpt based on two characters from the Commedia dell'Arte was performed, and Miss Pisk showed briefly how a sense of period can be shown by the way in which characters differ in their manner of bowing when greeting one another. A most interesting Basse-danse was demonstrated, showing the same floor pattern and design as a Gothic cathedral. (In this item it would have been interesting to have had some camera shots from above.) To end the programme the group performed a short choral improvisation with appropriate noises supplied by the actors themselves.

NESTA BROOKING

The fourth of these programmes was again in the medium of ballet, this time showing dancers who are training to be professionals, and who therefore attend classes every day. It was entitled *Ballet Takes Shape*, and dealt with choreographic composition using the ballet technique. It introduced Miss Nesta Brooking, who has developed a highly efficient method of training young dancers to use their own creative abilities. Among this group of students was thirteen-year-old Amanda Knott, who shows remarkable talent both in choreography and as a television personality. When questioned by Mr. Paul Massey (who compères these programmes admirably) she gave a clear and detailed description of how she came to compose and design the costumes for her ballet *Chess Pieces.* Her poise and assurance would have been admirable in an adult professional. The ballet was then danced, and Miss Brooking had a couple of the students demonstrate how she starts them on dance composition. First they use their arms to make interesting patterns, then leg movements are added, and from this they gradually build up movements which have meaning. Some of the more senior students improvised a short Adagio, and then Miss Brooking suggested a short scene of a visit to see a boat race. This was divided into two parts, the first part to show how they would go along the towpath to get ready to see the race, and the second part to show that it was a boat race they were seeing and what happened in the end, After listening to the music and then marking it through, the girls all showed delightful compositions. To end this excellent and thoroughly interesting programme, a short ballet entitled *Suck-a-Thumb* was performed. It proved full of character and humour, and was in fact a perfect example of how ballet should be presented on television. Once again the choreographer was Amanda Knott and she herself danced the title role.

These programmes have shown what a variety and range of subject matter there can be in movement. They have also proved that there is a vast quantity of hitherto untapped material and talent waiting to be used. It is unfortunate that the time of these programmes is a difficult one for most viewers, but they could easily be adapted for evening showing; and I hope this will happen, for they would be an unqualified success. Mr. Fernau Hall has devised and scripted all these programmes.

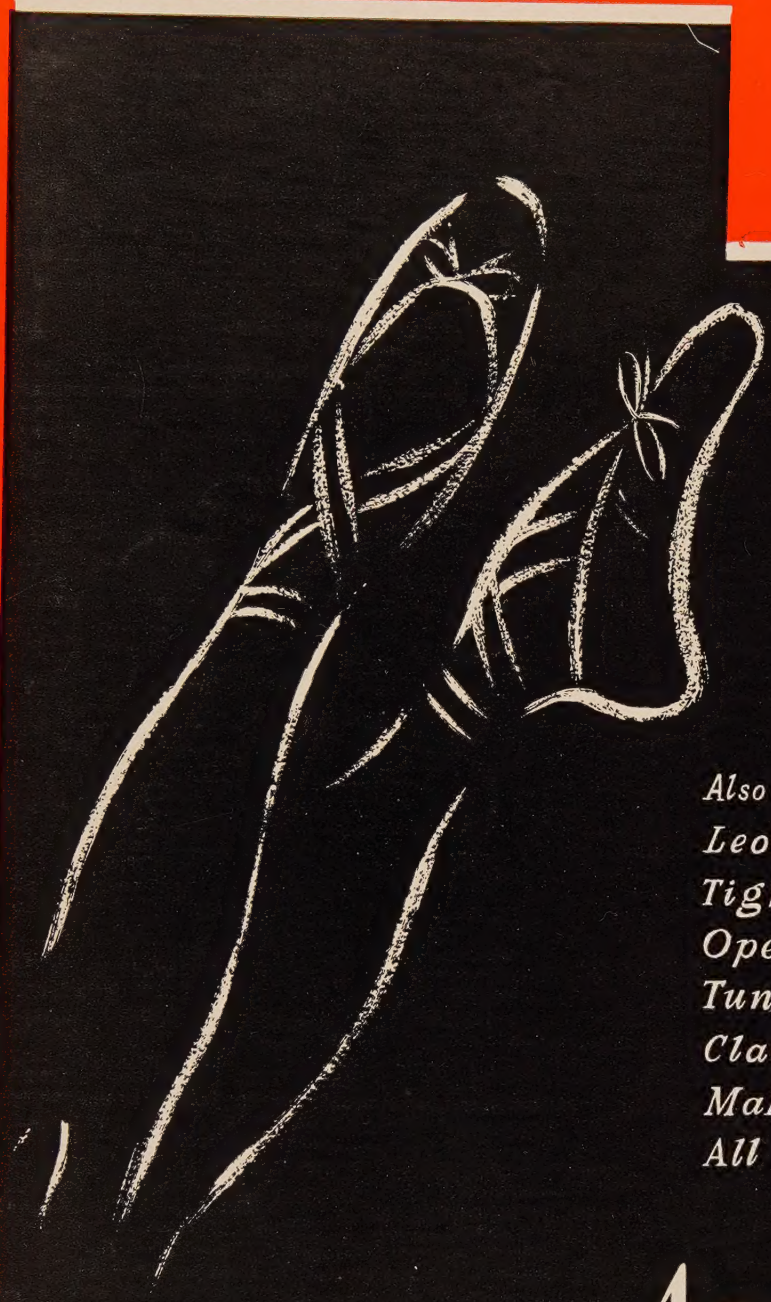
HELEN ROSS

Published and Edited by Estelle Herf from 15, *Upper Brighton Road, Surbiton, Surrey (Telephone: Elmbridge* 9743), *to whom all Editorial advertising and other communications should be addressed.*

SOLE AGENTS: Australasia: Gordon & Gotch Ltd.; South Africa: Central News Agency Ltd.; Federation of Rhodesia and Nyasaland: Kingstons Ltd.; U.S.A : Globe Newsdealers Distributing Co., 150 Lafayette Street, New York 13, N.Y.

Printed by Richard Madley Ltd., 54 Grafton Way, W.1, England.

Ballet Shoes by....



Also suppliers of the finest
Leotards
Tights
Opera Hose
Tunics
Classical Tu-Tus
Make-up
All Theatrical Footwear

Anello & Davide

THE BALLERINAS SHOEMAKER

96 CHARING CROSS ROAD, LONDON, W.C.2

Telephone: Temple Bar 5019

SEND FOR FREE CATALOGUE (Postage and Package 6d.)